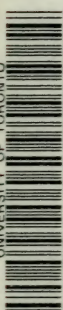


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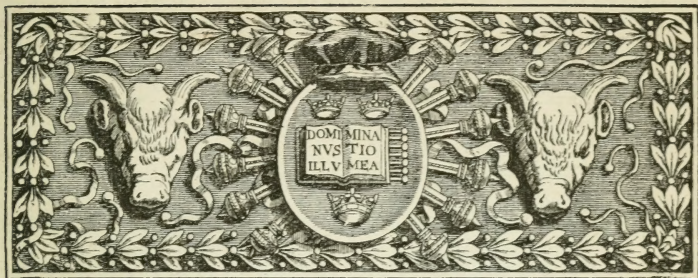


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# THE CLARENDON SERIES OF LATIN AND GREEK AUTHORS

*Under the General Editorship of R. W. Livingstone*

¶ *Extract from the Preface to Caesar, Books IV & V*

“ONE great difficulty besets all schoolmasters in teaching the early stages of Greek and Latin. The pupil knows so little of the language that he can only prepare short passages for a lesson, and in a Term’s work he does not get far. Further, in his struggle with the language, he misses the general sense of what he is reading; in the effort to make out each individual sentence of Caesar, he becomes blind to Caesar’s meaning. Fighting his way through the thick jungle of a foreign tongue, he makes small progress, and (what is worse) soon losing all sense of direction, sees no further than the entangling words immediately under his eyes. It is difficult for a boy in such conditions to realize that the book is by a human being and on matters of real interest. The result is often boredom and sometimes a lasting distaste for the subject; and both education and the classics suffer. Nor is there any obvious remedy. If you try to read fast, you lose the accuracy and attention to detail which are absolutely essential in groundwork.

“THE PRESENT EDITION springs from two years’ public-school experience during the war, and aims to meet the difficulty just described. The idea—which I believe to be new—is to translate about two pages of Caesar into English for every one page that is left in Latin. There is no idea of making Caesar easier. I have only tried, as far as is consistent with

"preserving the due proportions of Latin and English, to retain in Latin the most interesting and typical passages. The lesson to be prepared will be a portion of Latin and a portion of English. The amount of the translated passages in the lesson will vary somewhat; but there is no reason why lessons should be mechanically uniform, and I do not think that any real difficulty will arise in this connexion.

"THE SYSTEM should secure four advantages:

- "1. Much more Caesar can be read than under the old method. Boys in a lower-fifth form should be able to go through the greater part of *The Gallic War* in a year. Some of it will indeed have been read in English; but even in English Caesar is Caesar, and they will have got a grasp of his great work as a whole.
- "2. It is generally agreed that more attention should be given in schools to the subject-matter of the classics. But if considerable portions are read in English, it will be impossible not to be aware of, and, it is hoped, interested in, the story. The notes on the English portions are particularly intended to call attention to points of historical and literary interest.
- "3. At the same time, this method allows of full attention being given to linguistic and grammatical points in the Latin portions of the text.
- "4. The English portions may be found useful for retranslation into "Latin Prose."

R. W. LIVINGSTONE.

## ¶ *The Success of the Experiment*

THE welcome given by schools to the edition of Caesar's *Gallic War*, IV & V, has persuaded the Delegates that the method can be fruitfully applied to other writings and writers. They have secured the service as General Editor of Mr. R. W. LIVINGSTONE (Fellow and Tutor of Corpus Christi College, and author of *The Greek Genius and its Meaning to Us*, &c.), the originator of the method, and have in preparation, or projected, volumes drawn from AESCHYLUS, ARISTOPHANES, HERODOTUS, THUCYDIDES, XENOPHON, LUCRETIUS, LIVY (two volumes), CAESAR (several volumes, including a volume from the *Civil War*), SALLUST, TACITUS, &c. Among those who are contributing to the series are Mr. CYRIL BAILEY (Tutor of Balliol College), Mr. HAROLD BUTLER (Professor of Latin in the University of London), Mr. C. E. FREEMAN (General Editor of the popular Junior Latin Series, &c.), Mr. JOHN JACKSON (translator of Virgil and Marcus Aurelius in the Oxford Translation Series, editor of Horace, *Select Odes*), Mr. D. C. MACGREGOR (Tutor of Balliol College), Mr. M. R. RIDLEY (Tutor of Balliol College), Mr. C. E. ROBINSON (of Winchester College), Mr. A. E. ZIMMERN (formerly Tutor of New College, and author of *The Greek Commonwealth*, &c.).

VOLUMES ALREADY PUBLISHED:—CAESAR, *Gallic War*, IV-V; CAESAR, *Gallic War*, VI-VII; SALLUST, *Jugurthine War*.

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# THE CLOUDS

OF

## ARISTOPHANES

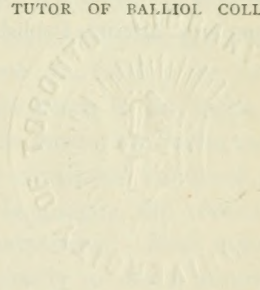
*Partly in the Original and*

*partly in Translation*

WITH NOTES AND INTRODUCTION BY

CYRIL BAILEY, M.A.

JOWETT FELLOW AND TUTOR OF BALLIOL COLLEGE



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## INTRODUCTION

*The Clouds* was performed at the festival of the Great Dionysia in 423 B.C. Aristophanes was then, according to tradition, only twenty-one years old, but had already produced four plays and established himself as one of the leading comic poets. He regarded *The Clouds* as the cleverest of his comedies (522), but nevertheless, to his great disappointment, was awarded the third prize only, Cratinus winning the first and Ameipsias the second. Stung by his defeat, he set to work to revise the play, adding some new incidents and re-writing much of the dialogue: but it was most probably never performed again. It is this revision which has come down to us, and there are several indications in the play as we have it that it was never completed.

In order to understand *The Clouds* and to appreciate it properly we must know something of the circumstances of the times, of Aristophanes' general outlook on political and social questions, and of the conditions of the performance of comedy at Athens.

### § 1. ATHENS AND THE NEW SPIRIT.

Like most persons of a conservative cast of mind, Aristophanes placed his ideal in the past. The great period in the history of Athens was in his view the period of the Persian Wars, and the pattern on which Athenians should be modelled, 'the heroes of Marathon' (986). They had been brought up on the good old lines of traditional Athenian education, which is described by

the Just Argument (961 ff.). They were taught to read and write and to learn by heart Homer and the old poets (1365 ff.), who trained them in the moral precepts by which they should guide their lives; they learnt, too, to play the lyre and to sing 'the old songs' (966), so as to take their part in the sober and cultured entertainment of an Athenian banquet (1355 ff.), and, finally, to train their body by gymnastics and physical exercises, in order to keep themselves in good health and ready for the service of their country (1005 ff.). As a consequence of this education the young generation of the early fifth century had grown up with a knowledge of self-control (962, 1060) and respect for their elders (993), with a belief in the gods and the sanctity of the oath (246, 818), and a profound admiration for the old poets who inculcated this unquestioning morality (1365). In public life they were content to leave the direction of affairs and the administration of justice to a few respected members of the great families, without any clamour for the rights and privileges of the democracy, and when, as in the Persian War, their country was in dire need, they took their place obediently in army or navy, ready to sacrifice all without thought of reward for the Athens which they loved.

But the sixty years which followed the defeat of the Persians had changed all this. The prominent part which Athens had played as the saviour of Greece had thrust upon her a headship, which she had herself converted into an empire: the Confederacy of Delos had become the Athenian Empire, and from leading equals she had passed to controlling subordinates and to depending for her own existence on their assistance and contributions. The position which Athens had assumed almost unconsciously, Pericles had consciously consolidated into a 'tyranny': Athens, developed and



beautified, was to be the great head of the 'alliance' and to hold an undisputed place as leader of all the Greek states. And now the consequences were being felt. The jealousy of the other states, and especially of Sparta, had led to war. For eight years at the time of *The Clouds* the Peloponnesian War had been in progress, and though in 425 B.C. the Athenians had won a conspicuous victory at Sphacteria, Attica was still subject to the yearly invasion of the Spartan army, and Athens was beginning to realize that her empire and, indeed, her very existence were at stake.

Such changes in the external position of the city could not but be accompanied by great alterations in the life and ideas of her citizens. Not only had her position thrust upon Athens a responsibility which demanded the co-operation of all, but the 'empire' had brought her into touch with other civilizations and ideas. While Greece herself had been content to develop slowly on the old lines, the Greek settlers abroad, stirred perhaps by their intercourse with people unlike themselves, had advanced to a stage of inquiry and discussion. In the Ionian settlements in Asia Minor men had long begun to feel that the traditional accounts of the nature and origin of the world contained in religious myth and poetry were insufficient, and to ask themselves in a very comprehensive spirit what the world is and what it is made of. Long before the Persian Wars, Thales of Miletus had propounded the first answer, and his speculations were continued by a line of successors, constituting by their various answers to the problem a kind of continuous debate. As the outcome of this new philosophy, whose gigantic guesses were yet based on considerable observation of natural phenomena, there grew up gradually a traditional cosmology, which was not merely a speculation as to the origin of the world but an explana-

tion in detail of the phenomena of weather, storms, winds, earthquakes, and so on: it was in fact the germ of natural science.

Towards the middle of the fifth century there was a similar movement at the opposite extremity of Greek civilization, in Sicily and Magna Graecia, where Pythagoras had already laid the foundations of philosophy about the end of the sixth century. There the chain of Ionian speculation was continued by Parmenides of Elea, by Empedocles of Agrigentum, and, in a spirit at once mystical and mathematical, by the followers of Pythagoras. But Sicily also developed her own characteristic lines of thought. On the one hand her medical schools led to inquiry and speculation in what we should now call physiology and biology; the structure and behaviour of animals became a matter of interest, which in its turn influenced the wider cosmological speculations of Anaxagoras of Clazomenae. On the other hand a new interest developed in the study of language, which was partly an inquiry into the origin and meaning of words, partly a consideration of the use of words in speaking: Gorgias of Leontini was perhaps the first professed teacher of a conscious art of rhetoric. This branch of Sicilian teaching spread rapidly, and in Aristophanes' time the most prominent of the teachers of rhetoric, besides Gorgias, was Protagoras of Abdera.

Concurrently with the spread of philosophy came a new influence in religion. The philosophers had turned the light of their inquiries on to the rather crude myths about the gods of the Olympian hierarchy, and had even questioned the whole anthropomorphism of the traditional religion. Thinking men of the Periclean age had thrown much of the old mythology overboard and had idealized in the persons of the chief gods—as, indeed, we see in the statuary of the period—great

conceptions of morality and beauty. But the majority had begun to feel the Olympian religion cold, and demanded something more intimate and personal to satisfy their religious needs. This demand had been largely supplied in the mystic religions, which gave to the individual initiation and a new religious life bound up to a great extent with revelations as to the existence after death. Under this influence the old Eleusinian mysteries of Demeter received a new stimulus, and both the Orphic mysteries and the wilder Corybantic rites of the 'Great Mother' spread widely in Greece itself.

It was impossible that the Athenians, ever ready 'to hear some new thing' and stirred into a new life by their political opportunities, should escape untouched by the new spirit which was abroad in the whole Greek world. The influence of the Ionian cities had long been strong in Athens, and the great development of commerce under the Empire not only took Athenians into all parts of the Greek world but brought men from the allied and other cities to Athens. And among them came the representatives of the new learning. Pericles had encouraged their presence, and invited Anaxagoras to take up his abode in Athens: through him a great stimulus was given to the 'scientific' side of philosophy. Gorgias of Leontini came on an embassy in 427; his oratory produced a great sensation, and he apparently remained in Athens some time teaching his new art. Later came Protagoras, who stayed long in Athens, and some schools were opened, where men might learn from the 'sophists', as they were called, the new learning which they had brought. All these teachers were no doubt conspicuous figures in the city about the opening of the Peloponnesian War. But they were 'strangers and sojourners', and the one genuine Athenian representa-

tive of the new spirit was Socrates himself. The Socrates whom we know from the writings of his followers Plato and Xenophon was in many ways a very different figure from the 'sophists'—indeed they are at pains to distinguish him—and his interests, as he went about Athens asking questions, were rather in the mind of man and the principles of conduct; but the general public does not make fine distinctions, and in the popular mind Socrates became typical of the whole movement.<sup>1</sup>

Now it is not hard to see how this introduction of a new spirit worked something like a revolution in Athenian conceptions of education. Indeed, we are perhaps better able to estimate it than previous generations of Englishmen: for we have the parallel of the great growth of natural science and 'modern studies' in recent years and the similar change which has been brought about in the traditional education of our schools. To the younger generation the old curriculum appeared narrow and ridiculously insufficient: it was no longer enough that they should know the literature of the past and play the lyre creditably and exercise themselves in the gymnasium and the wrestling-schools. They must know what was to be known of the constitution of the world and the movements of the heavenly bodies and the phenomena of the atmosphere, and they must learn, too, to speak and to take their part in public life and in the debates of the assembly. They turned eagerly to the 'sophists' for what they had to teach them, and they discussed and 'researched' on their own account.

Such an intellectual awakening was bound, in the long run, to have good results; and its fruits, as we know now, were the great oratory of the next century and the whole body of Greek science and philosophy. But at the time, like all great and sudden changes, it had its dangers:

<sup>1</sup> See below, p. 16.



it was at once a revolution and an intoxication. The questioning spirit knows no limitations and penetrates into every corner of life. If the old mythological explanations of the world must give place to scientific theory, then religion as a whole may be thrown over: 'Zeus is no longer king, but Vortex' (828). And if so, then the oath by Zeus is no longer binding (825), and the foundations of morality are shaken. The modern youth, again, with his enlightened ideas will learn to despise his elders, brought up on 'the' old lines, and respect for parents, another bulwark of the old morality, will be swept away (1405 ff.). Both religion and morality were profoundly shaken by the new spirit, and at the time it was not easy to look ahead to a period when the balance would be regained.

Nor was it only in education that the new spirit was felt: it spread inevitably into other spheres. Literature naturally felt its force. Even Aeschylus, now the stronghold of the old school (1365), had long ago vexed his spirit with obstinate questionings as to the nature of the gods and the government of the world, and now Euripides had openly thrown off disguise and was attacking the morality of the old myths. Worse than that, he had degraded tragedy from its lofty position and brought it down to the level of ordinary life: his heroes and heroines were men and women 'of like passions with ourselves': they appeared in rags, in mean situations, and discoursed, like the 'sophists', on the problems of conduct.

In public life the influence of the rhetoricians was even more obvious. A ready field for the exercise of the art of speaking had been provided in the democratic law-courts, the *dicasteria*, which in the new constitution had almost entirely superseded the old aristocratic court of the *Areopagus*, and a stimulus to the litigious spirit

had been given in the assignment of pay to the jurymen. Here the young orator could display his talents, tickling the fancy of the jury and wheedling them to give the verdict he desired. Still more serious was the change in the Ecclesia, where the people assembled not to decide the fate of individuals but to settle the policy and action of the state. There the 'demos' was no longer content to trust the aristocratic leaders, taking their advice and leaving to them the conduct of affairs. Men wished now to ask questions for themselves, to express their opinions, and to count in decisions of policy. Thus there had gradually come to the fore a series of democratic leaders, trained, as Aristophanes loves to hint (876), by the 'sophists', who opposed the aristocrats, swayed the assembly, got themselves elected to office, and had the management of affairs in their hands. Pericles had no doubt been the first of these popular leaders, but he was by birth an aristocrat; since his time vulgar fellows of low birth had held the lead: Hyperbolus, the lamp-seller, and Eucrates, the hemp-seller, and above all Cleon, the tanner, who at the time of *The Clouds* had recently administered a serious rebuff to the aristocrats by succeeding in Pylos, where the aristocratic Nicias had failed. The 'demagogues' were the 'sophists' of politics. And now, since the outbreak of the war, the demagogues had had their chance: they had no 'stake in the country', the burdens of taxation and state duties did not fall on them, and they were backed by a rabble like themselves. For their own aggrandisement, and the profit they could reap from it, they were, as Aristophanes believed, prolonging the war and making what they could out of commands and embassies.

In all these ways, as the conservative of Aristophanes' time believed, the new spirit was working havoc with



Athenian life, and the root of it all was the new education. It had destroyed the ancient spirit of 'Their's not to reason why', and substituted the modern motto, 'What's that you say?' (11174). There was, no doubt, in reality another side of the picture. Though the new spirit might not be favourable to Athenian dreams of empire, and was in fact partly responsible for the disastrous end of the Peloponnesian War, yet it was a turning-point in Athenian thought and literature, and produced the philosophy which was perhaps the most lasting contribution of Athens to human progress. And if at the time its results were upsetting, in the end the balance would right itself, and morality be strengthened by the philosophic basis on which it was henceforth to rest.

## § 2. ARISTOPHANES AND HIS COMEDIES.

Meanwhile Aristophanes did not look beyond, but saw only too distinctly the evils of the present. The Old Comedy, it has often been said, was political and social: it dealt not so much with general types of character and plots of everyday life as with the affairs of the state and current matters of public life or society which were under discussion at the moment. The writer of the Old Comedy was regarded, indeed, just as was the tragedian, as an educator—only the education or advice that he gave was more immediate and particular. Aristophanes took his educational function very seriously, and made it the 'mission' of his life to attack the new spirit which he felt to be undermining Athenian life and policy. Looking back to the ideal times of the Persian Wars and seeing the spread of modern corruption, he hoped by ridicule and abuse—for he did not mind being offensive—to stem

the tide and guide his audience back to a nobler frame of mind.

Each of the manifestations of the new spirit which have been noticed is attacked in the comedies which we still possess—eleven saved out of the forty-four which he is said to have produced. Most of the themes—politics, certainly, and literature (in the constant attacks on Euripides)—run through all the plays, but each comedy has its special charge. The demagogues are attacked in *The Knights* (424 B.C.) in the person of Cleon, the prince of demagogues; the war-party and the continuance of the war in *The Acharnians* (425 B.C.) and again in *The Peace* (421 B.C.), written on the conclusion of terms with Sparta, which proved in the end but a brief pause in hostilities. The litigious ways of the Athenians and the corruption of the law-courts are dealt with in *The Wasps* (422 B.C.), and the aggressive claims of women in the later group of plays, *The Lysistrata* (411 B.C.), *The Thesmophoriazusae* (410 B.C.), and *The Ecclesiazusae* (392 B.C.). The new spirit in literature is the subject of *The Frogs* (405 B.C.), in which Aeschylus and Euripides are represented as engaging in a contest in the lower world, and Dionysus, who had journeyed to Hades to bring back his favourite Euripides, is seized with a sudden revulsion of feeling and chooses Aeschylus instead. *The Birds* (414 B.C.) and *The Plutus* (388 B.C.) stand rather by themselves, the former as a 'fairy extravaganza' not without political significance, and the latter as an example of the 'Middle Comedy', in which manners become a more prominent theme, though the social effects of wealth and poverty are also discussed.

In all these manifestations the spirit, in the view of Aristophanes, was one, and therefore the ultimate root of the evil must lie in education. Aristophanes had seen this early, and already, in his first play, *The Banqueters*

(427 B. C.), had introduced a dialogue between the two sons of an old Attic farmer on the merits of the old and new systems of education, which he almost certainly used as the basis of the contest between the Just and Unjust Arguments in *The Clouds*. And now, five years later, he returns to the theme and puts forward his views in a much more pungent and effective form. He will not merely have an abstract discussion, but will show in a clear and unmistakable picture what is the character of this new education and what are its effects: the audience shall see the inside of one of the new schools and learn what the pupils are taught and observe the result upon their morals. It shall be no mere vague 'sophist' either who shall be represented, but someone whom all the Athenians knew, some one who could not fail to be recognized.

But here a difficulty presented itself. As we have seen, the new philosophy had in fact two departments, originating in Ionia and Sicily respectively, which we may roughly call natural science and rhetoric. Now the plot of *The Clouds* requires reference only to the latter: if Strepsiades could learn the art, attributed to Protagoras, of making the worse argument appear the better, he would escape from his debts. But Aristophanes could not be satisfied with the mere exhibition of the sophistries of rhetoric, greatly as he has emphasized this point in the contest of the two arguments. He must show up also the pretensions of the scientists and demonstrate the fatal effect of their teaching on traditional religion and traditional morality. Now there was no one person in whom these two forms of teaching were in fact united, and if he were to keep to the strict truth Aristophanes would have been forced to have two protagonists, say Gorgias or Protagoras for rhetoric and Anaxagoras for science. But such a double butt would greatly dull the

humour of the play, and moreover none of these three foreigners was really well known to the ordinary Athenian. And so Aristophanes determined to concentrate all his attack on the well-known figure of Socrates as a type of all the 'sophists'. That in fact Socrates was as ready to attack the 'sophists' as Aristophanes himself, that his main interests were not in rhetoric or in physical science,<sup>1</sup> that he did not take pay for his teaching or scoff at traditional religion, did not matter: he went about asking questions and producing a sceptical atmosphere, he was at any rate a 'philosopher', and that was enough. Just as in his earliest extant play, *The Acharnians*, Aristophanes selects the comparatively harmless soldier Lamachus as the type of the war-party, so now he will have Socrates as the representative of the new education.

*The Clouds*, then, in ridiculing the new education, was intended to cut away the roots of the new spirit. We may ask why Aristophanes should have taken up this conservative attitude which is the key-note of all his plays. In the known facts about him there is no sufficient answer. Though his Athenian citizenship was once called in question, there seems little doubt that he was in fact a true Athenian. He seems, too, to have had a connexion with the island of Aegina and to have owned property there: perhaps this gave him a sympathy with the farmers of Attica who saw their lands overrun in the Spartan invasions, and so naturally formed the backbone of the anti-war party. We must remember, too, that all the comic poets at Athens took the conservative side, and the suggestion has been made that their dependence on the official archon, who licensed their plays, and the rich choragus, who paid for them, may have inclined them to the view of the aristocrats and plutocrats, who

<sup>1</sup> Some recent writers have endeavoured to show that in earlier life at all events Socrates did take an interest in natural science.



once again were opposed to the war, because the financial burdens fell chiefly on them. There is no really satisfactory answer to the question, for we do not know enough, but there is no doubt as to the fact. Perhaps Aristophanes was born 'a little conservative'.

### § 3. *THE CLOUDS.*

We must now consider what means Aristophanes employed to push his attack home in *The Clouds*, but we must never forget that it is a comedy: its weapons are not argument and refutation so much as ridicule and banter, and there are but very rare moments, such as the Parabasis and portions of the contest of the Arguments, where humour is lost in seriousness. We may first shortly analyse the plot of the play.

Strepsiades, an old Attic farmer, who has married a rich town-bred wife, is lying awake at night thinking of the debts he has incurred through his idle son, Pheidippides, who is given up to horse-racing and even talks of it in his dreams (1-40). He thinks over his past life and wonders how he can escape his debts. A brilliant idea seizes him, and, waking his son, he suggests to him that he should go to the neighbouring 'Thinking-School', where they can teach men to speak so as to win their causes 'both just and unjust'. Pheidippides refuses: Strepsiades threatens to cast him off and determines to go himself to the school and learn (41-130).

The door of the school is opened by a pupil who tells Strepsiades of some of the wonderful experiments which his master, Socrates, has recently carried out, and finally exhibits the other pupils engaged on their work of astronomy, geometry, map-making, &c. Strepsiades is unable to understand it all, but perceives Socrates hanging in a basket and 'looking down on' the sun.

He begs him to help in his troubles, and after some talk Socrates undertakes to initiate him and introduce him to his 'goddesses', the Clouds (131-262).

In answer to Socrates' prayer the 'goddesses' are heard singing a beautiful lyric chant, and ultimately they appear. A long dialogue ensues in which some of the 'meteorological' notions of the new school as to rain, lightning, thunder, &c., are brought out in contrast to the crude traditional ideas of Strepsiades, and finally Socrates agrees to teach the old man, and the Clouds hint at the blessings which are in store for him. He is ordered to lay aside his cloak and enter the 'Thinking-School' (263-509).

At this point occurs the Parabasis (510-626: see notes): after it is concluded, Socrates enters, in despair at the stupidity of his pupil. He orders him to come out and bring his 'mattress', and then proceeds to cross-examine him, in the manner of the 'rhetoricians', on metres and rhythms and some elementary points of grammar and the use of language. Strepsiades is unable to follow these abstract discussions and can only think of the concrete objects of his own daily life. At last, in despair, Socrates tells him to lie down on his mattress and think out some idea of his own (627-699). Strepsiades is much bothered by bugs, and when Socrates returns has failed to evolve any great thoughts: after another effort he succeeds in inventing one or two absurd devices for escaping his debts, but Socrates finally loses his temper with the forgetful old man and drives him away, telling him that the only hope is to send his son to learn in his place (700-803).

After a short chorus Strepsiades is seen driving Pheidippides out of the house. The son thinks he is mad, but gradually elicits in a very confused form what he has learnt in the school. Strepsiades makes one



more effort to persuade him and at last Pheidippides reluctantly consents, and his father, calling out Socrates, hands him over. Socrates introduces him at once to the Just and Unjust Arguments, who engage in the presence of Pheidippides in a long dispute, which at first is mere vituperation. The Just Argument at last sets out the blessings of the old-fashioned education, and the Unjust retorts, cutting to pieces the claims of the Just and praising the advantages of complete immorality. The Just Argument at length owns himself beaten and Socrates, returning, takes Pheidippides into the school (804-1114).

A short 'second Parabasis' follows, marking an interval of time, and Strepsiades reappears on his way to find out whether his son has learnt 'the unjust argument'. Socrates announces complete success and Strepsiades receives his son with a song of triumph. Pheidippides at once suggests some sophistical arguments for getting the better of the debtors (1115-1212). Pasion, a money-lender, enters with a friend whom he has brought to act as a witness. Strepsiades catches him in ignorance of some of the grammatical notions which Socrates has taught him, and sends him off with a beating. Amynias, a second money-lender, appears, and Strepsiades, encouraged by his success, confronts him with scientific problems, and when he fails to answer, whips him off the stage likewise. He then retires to celebrate Pheidippides' new education at a banquet (1213-1302).

The chorus utters a note of warning: the old man may, after all, regret his son's cleverness. Strepsiades suddenly rushes out of the house, pursued by Pheidippides beating him: he is ready, he says, to prove that it is just to beat one's father. The chorus intervene and Strepsiades explains how the quarrel arose through

his son's refusal to sing the old songs at the banquet. Pheidippides sets out his case and almost persuades Strepsiades that a son should beat his father, and finally suggests that it might be right to beat his mother as well. This last iniquity brings Strepsiades to his senses. He curses Socrates and his school, and upbraids the Clouds with having deceived him, but they reply that it is always their method to let men learn by experience. Strepsiades calls on his son to join him in vengeance on the impostors, but Pheidippides refuses and goes off. After consultation with the statue of Hermes standing in the street, Strepsiades determines to burn down the school and its inhabitants and calls to his slaves for picks and torches. The play ends with a splendidly dramatic scene of the burning of the school, Socrates and the pupils protesting, and Strepsiades jeering at them and assuring them that it is the just reward for their impiety (1303-1511).

If we think of this as a play performed for the first time to the audience at the Great Dionysia in 423 B.C., we are struck first of all by its tremendous dramatic effect: there are, no doubt, small weaknesses and inconsistencies, possibly due to the incomplete revision of the play, but the main issue is clear and unmistakable. With a true playwright's instinct Aristophanes has reserved his *dénouement* till the very end. All through the earlier part of the play, 'the worse argument' does indeed seem to be winning: Strepsiades' traditional piety and morality break down under the criticism of Socrates, the Just Argument is routed by his unscrupulous opponent, Pheidippides 'learns the trick', and Strepsiades himself is able to put it into execution against the money-lenders, knowing that, if it comes to a trial, his son's new-found cleverness will save him: it looks, indeed, as though the play might almost end with the banquet of rejoicing. And then, suddenly, all

is changed: Strepsiades' sin recoils on his own head. The beating of the father by the son—the most heinous immorality in a Greek's eyes, made more effective here because it takes place before the eyes of the audience—is the last straw, and the web of sophistry breaks. With a tremendous revulsion of feeling Strepsiades turns against it all, and the conflagration of the school brings sudden and final victory to the cause of piety and morality.

If we begin to dissect the play and to analyse it bit by bit, we shall see, no doubt, that the victory of the old ideas is by no means continuously complete. In the long dialogue between Socrates and Strepsiades, for instance, as to the causes of lightning and thunder, it is obvious that the truth rests more with the scientists, nor is it quite without reason that the Just Argument has to own himself beaten. Aristophanes cannot wholly escape the influence of the new movement and in many respects he knows its truth: as has been justly said, 'The Devil is vanquished in *The Clouds*, but he remains unanswered.' It is in the field of religion, and still more of morality, that Aristophanes feels his conservative instinct more sure, and there he has indeed—fairly or unfairly—demonstrated his point. If we wish to estimate rightly the effect on an Athenian audience, we must think not of individual actions or arguments, but of the final impression of the play as a whole—and as to that there can be no doubt. The 'sophists' must be burnt out, if the young Athenians are to recover their traditional character.

A few words must be said lastly as to Aristophanes' technical powers in character-drawing and style. When a comedian sets out, as he did, to prove a definite thesis, it is more than likely that his characters will be dummies, with no more individuality than the persons in most

philosophical dialogues. From this pitfall Aristophanes has certainly escaped in *The Clouds*: there is a vividness and reality about the characters, which cannot be missed. Even Socrates, type as he is, has a marked personality, very unlike, it is true, that of the real Socrates as we know him from other accounts. He is an actor, able to assume the mysterious pomposity which will sustain the rôle of the quack teacher, yet ready enough from time to time to drop a humorous hint, which 'gives away' his whole position (e.g. 316, 331). He is rough and irascible, yet with a strong sense of his own interest and glad enough to undertake a task which will bring something in. Socrates in *The Clouds* is no mere mouthpiece of a point of view, but a genuine and carefully drawn character—a very sophist. Strepsiades, too, is a very real person, pathetic enough in his failure, and obviously a survival of a past generation, yet shrewd, too, in his way. He deals with the money-lenders with a native cunning not merely born of his short sojourn in the school, and, as has often been pointed out, his failure with Socrates is not one of sheer stupidity, but rather due to his inability to get away from the purely concrete world in which he has always lived into the atmosphere of abstract thought. In his relation to his son too, in spite of all the irascibility and ill-temper, there is a touching affection underneath, which shows itself not only in his real anxiety to do what he can for him, but in the pathetic reminiscences of the boy's childhood which crop up several times in the play. Strepsiades is certainly the only lovable character in *The Clouds*. Pheidippides is no less clear cut—the 'modern' young man, completely absorbed in his own interests, and entirely selfish. He is not affected by his father's financial difficulties, and will not raise a finger to help him: even when he consents to join the school, it is



with a contemptuous assent, and when he comes out of it his first action is to turn his new acquirements against his father. It is a clever portrait, as repellent as Strepsiades is attractive.

Of the minor characters not much need be said. The Just and Unjust Arguments are frankly personifications, and, though they have strong views, can hardly be said to have characters of their own. Of the two money-lenders, the personality of Amynias—apparently of the ‘horsey’ young man type, like Pheidippides—is largely swallowed up in parody, but Pasion remains as an excellent example of Aristophanes’ careful work in the smaller parts: his ready bluff and his conventional patriotism make as clear a picture as could be given in the few lines during which he is present. Finally, the Chorus, appearing at first as the patrons of the new learning and gradually revealing their true sympathies, take a real part in the drama and are not merely a traditional adjunct.

The play is written for the most part in simple metres—iambic, trochaic, and anapaestic in the dialogue, with the addition of dactylic and cretic systems in the choruses—and in the language of everyday life. We gain from it a clear notion of current Athenian idiom without slang. But one of Aristophanes’ favourite forms of humour is parody—especially of Euripides—and we must be ready at any moment to detect the change into a mock-tragic style—marked by a greater strictness of metre—and the lapse again, frequently in the middle of a sentence or a line, into the language of comedy. It is, when one is accustomed to it, an easy and effective style, suited for wit, humour, and abuse, and also, when, as in the great speech of the Just Argument, it rises into a higher mood, for serious discussion and descriptions of great beauty. The choruses are mostly written in the

same easy-going diction, but occasionally, as in the first chant of *The Clouds*, they change to a delicate and flowing lyric, of which Aristophanes was the supreme master in Athens. There is a facile satisfying quality in the style of Aristophanes which it is difficult to match in any other language: perhaps the nearest approach in modern English may be found in the comedies of Gilbert and Sullivan, which would certainly afford a good model for the translation of many of the choruses.

#### § 4. DRAMATIC PERFORMANCES AT ATHENS.

In order to have a clear idea of the appearance of the play to an Athenian audience, we must obtain some notion of the nature and conditions of dramatic performances at Athens.

The Athenian drama arose out of and was always closely connected with the worship of Dionysus: tragedy is said to have developed from the dithyrambic hymns sung by a chorus in his honour, comedy from the more light-hearted songs associated with the phallic procession (*κῶμος*). The stages of development are not easy to trace, but by the beginning of the fifth century B.C. tragedy was completely established, and comedy, which had combined with the songs of the Dionysiac revel burlesque scenes of the kind traditional in the Peloponnese, won its full recognition soon afterwards. There were two annual festivals of Dionysus in Athens at which the performance of drama took place, the Great or City Dionysia in the month of Elaphebolion (March) and the Lenaea (the rural Dionysia of Athens) in Gamelion (February). The Great Dionysia was held in the precinct of Dionysus Eleuthereus on the south side of the Acropolis: tragedy was here the main interest, but there were also performances both of dithyrambs and of



comedy. The Lenaea was a more domestic festival, held originally in the Lenaeum (whose site is disputed), but later, after the establishment of a permanent theatre, also in the precinct of Dionysus Eleuthereus: at this festival comedy became the most important element, though tragedy was also produced.

The dramatic performances took the form of competitions between poets. The authors who wished to compete applied to the Archon, who gave them a licence by 'granting a chorus', and assigned to each a Choragus, a wealthy man who bore the expenses of the production. It was usual in tragedy for three poets to compete at each performance, each customarily producing a group of four plays, three tragedies (which Aeschylus, as in the *Oresteia*, often connected in subject as a 'trilogy') and one satyric drama. In comedy, on the other hand, it was the custom for five<sup>1</sup> poets to compete, each producing one play. The poet acted as 'producer' and instructed the chorus and actors: hence he is often referred to as the 'teacher' (οἰδῶσκαλος). After the completion of the performance the prizes were awarded by judges (κριταί) appointed for the purpose (five in number in the case of comedy and probably also for tragedy): each of the competing poets was awarded a prize, but they were arranged in order of merit and records were kept on stone of the results.

In order to imagine what the performances were like, we must forget all modern associations with indoor theatres. The performance took place out of doors on a round level space known as the 'dancing-place' (ὀρχήστρα), in the centre of which stood the altar (θυμέλη). The spectators sat on benches (ἰκρία) round the ring,

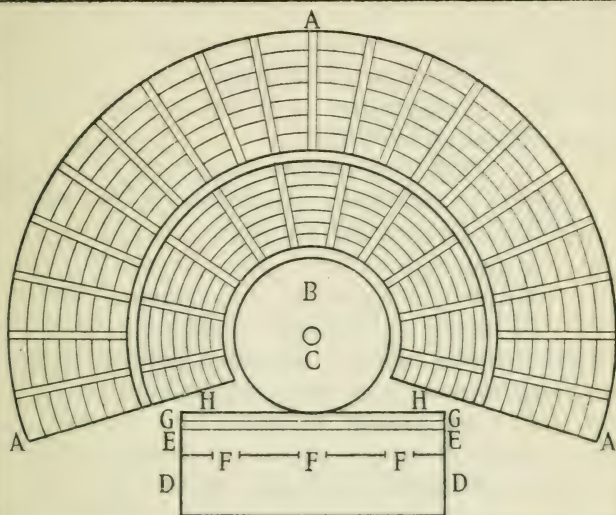
<sup>1</sup> During the Peloponnesian War the number of comic poets competing was for a few years reduced to three: when Aristophanes produced *The Clouds* he had only two competitors.

and, as it was necessary to raise the circles of benches one above the other, it seems likely that from the first a hill-side was chosen, where the natural formation of the ground could be used. This is the case in the theatre at Athens, and after an accident with the benches in 499 B.C. the ground was dug out and raised in tiers to form a secure foundation, and thus the first permanent theatre was established. We have, then, always to think of the spectators not looking up, as from the stalls in a modern theatre, to a square stage above them, but looking down on the round orchestra below them.

We cannot be certain of the stages by which the choric song became the drama, but it seems probable that at first in tragedy the leader of the chorus (*coryphaeus*) held dialogue with the rest of the chorus, and in the 'comus' with the bystanders. Later an independent actor was introduced. In tragedy this innovation is traditionally assigned to the ancient dramatist Thespis: Aeschylus is said to have introduced a second actor, making real dramatic dialogue possible, and Sophocles a third: beyond this the number was not, in the classical period, increased. Now all the plays which have come down to us contain more than three characters: it would therefore become necessary for the actors to have some kind of 'green-room' to which they might retire to change their dresses. This was provided for by the erection of a booth (*σκηνή*) across the end of the orchestra opposite to the hill-side. This was, no doubt, at first a temporary structure, but when the theatre became permanent took the form of a simple wooden building with doors, through which the actors might issue. In the later stone theatres, remains of which are still extant in several places in Greece and elsewhere, there is in front of the *σκηνή* an elaborate stage rising some ten feet above the orchestra. Excavations have

proved conclusively that this did not exist in the fifth century, and it is a much disputed question whether there was any raised stage at all for the actors. On the

## PLAN OF A GREEK THEATRE



## EXPLANATION

AAA = Auditorium (θέατρον). B = Orchestra (ὀρχήστρα). C = Altar (θυμέλη).

DD = Dressing-hut (σκηνή). EE = Stage (λογεῖον). FFF = Doorways

GG = Steps to orchestra. HH = Entrances (πάροδοι)

This plan does not correspond exactly to any extant theatre, but represents the general plan of a Greek theatre.

one hand there is no doubt that there was easy communication between actors and chorus, and it is clear that certain scenes, in comedy at any rate, must have taken place entirely in the orchestra: on the other hand passages where actors are told to 'come up' seem to imply a raised platform. On the whole the most

probable conclusion is that in the earliest permanent theatre a low platform (λογεῖον) ran in front of the whole of the σκηνή, communicating by two or three steps, also running the whole length, with the orchestra. At the two ends of this platform and between it and the seats of the audience would be left gangways (παρόδοι), by which the chorus entered the orchestra and actors came on, who were not represented as issuing from a house. The general arrangements of the theatre might then be represented as on the plan.

At no period of the Attic drama was there any attempt at elaborate and realistic scenery, as on the modern stage. The audience did not require it and its effect would be quite lost at the distance at which many of them sat from the stage. In the earlier period the σκηνή was merely a retiring-room, and was not even thought of as a background; but about 460 B.C. it became customary to paint it so as to represent some sort of back-scene: for tragedy it would have columns and pillars so as to resemble a palace or temple, in comedy the decoration would be simpler and would represent one or more private houses.<sup>1</sup> For the satyric drama the scene would be some rustic place or wild spot, and we may suppose that a similar background would be used for tragedies whose scene was laid in the country. In the normal tragedy and comedy the exits from the σκηνή on to the stage would represent the doors of the palace, temple, or house. Some simple devices supplemented the scenery: (a) on certain occasions, particularly in comedy, the actors might appear on the roof of the σκηνή; (b) a machine, known as the *eccyclema*, was used to reveal action supposed to be taking place inside

<sup>1</sup> In *The Clouds* the σκηνή must have been made to represent two houses, Strepsiades' home and the 'Thinking-School'.



the palace or house: it was a platform, either turned round on a pivot or, more probably perhaps, rolled forward on wheels; <sup>1</sup> (c) a machine of some kind (μηχανή) was used to hoist up divine beings who were supposed to appear flying in the sky.<sup>2</sup> Scenery and devices all appear crude and inadequate to modern notions, but the Athenian audience, like the Elizabethan, had more imagination than ourselves and could supply what was wanting for themselves: in some modern revivals of Shakespeare's plays the simplification of scenery has been proved to heighten the dramatic effect.

On the other hand, if scenery was simple, dresses, in tragedy at any rate, were elaborate. The costume of the tragic actor consisted of a long flowing robe of a conventional pattern with sleeves: the materials and ornaments used were of brilliant and gay colouring, which must have produced a striking effect of richness against the simple background and the stone floor of the orchestra. The tragic actor's figure was padded and he wore a long boot (κόθορος) reaching almost to the knees. The comic actor wore exaggerated padding enclosed in a tight-fitting jersey, over which were the ordinary tunic and cloak of common life. The chorus were dressed, as a rule, in the ordinary Greek dress, varying according to the characters which they impersonated, but were sometimes attired in strange and outlandish garments, as, for instance, in the *Eumenides* of Aeschylus and the many comedies where the chorus represented animals or imaginary beings. But the strangest feature to our notions both in tragedy and comedy was that all the actors wore masks. This was almost certainly a ritual tradition, but it is said also to

<sup>1</sup> The *eccyclema* was probably used in *The Clouds* to reveal the interior of the 'Thinking-School' (184).

<sup>2</sup> This is parodied in *The Clouds* in the appearance of Socrates in his basket.

have assisted in making the actor's voice audible through the huge theatre. The masks would represent male and female characters, and no doubt, especially in comedy, there were traditional masks for different types of characters. The female parts as well as the male were invariably performed by men.

The chorus in tragedy usually consisted of fifteen, in comedy of twenty-four, and in each case had a leader (*coryphaeus*), who engaged in dialogue as their representative with the actors. They entered by the *parodos*, usually, it appears, by that on the right hand of the spectators. During the dialogue they faced the stage and so followed the words of the actors, but while they sang the choruses they moved about in dances, the evolutions of which are unknown to us. It may be noted, perhaps, that the attention of the audience would thus be transferred to the orchestra during the break in the action of the play, and away from the empty stage. In the earlier times of tragedy the chorus played an important part in the development of the story, but their importance gradually dwindled and Euripides sometimes uses the chorus as little more than 'incidental music' between the acts. The chorus of the Old Comedy, at any rate in Aristophanes' plays, retains its character as an actor in the drama, and not infrequently divides into two sections taking part with contesting actors on the stage.

This short sketch of the nature of the Athenian theatre is intended to suggest nothing more than the picture of the performance which readers of the Greek drama should have in mind. There are, of course, many further details which must be considered with reference to individual plays.

# THE CLOUDS

## DRAMATIS PERSONAE.

STREPSIADES, an old Athenian.

PHEIDIPPIDES, his son.

STREPSIADES' slave.

SOCRATES, a philosopher.

SOCRATES' disciples.

THE JUST ARGUMENT.

THE UNJUST ARGUMENT.

PASIAS, a money-lender.

A WITNESS, his friend.

AMYNIAS, another money-lender.

CHAEREPHON, a disciple of Socrates.

THE STATUE OF HERMES.

CHORUS OF CLOUDS.

*The scene is a street in Athens. The front of the Skene is made to represent two houses, on the left that of STREPSIADES, on the right that of SOCRATES.*

*Outside STREPSIADES' house are two beds, in one of which STREPSIADES is awake and tossing, in the other his son PHEIDIPPIDES is fast asleep rolled up in his blankets. On mats on the floor are lying slaves asleep and snoring. STREPSIADES finally gives up the effort to sleep, sits up and speaks :*

*Str.* O Zeus in heaven ! these awful sleepless nights !  
Is there no end ? will daylight never come ?  
It's ages since I heard the first cock crow,  
And still the slaves are snoring in their beds.  
Time was when things were different, but now—  
Curse on this war, for thanks to it I daren't  
So much as punish one of my own slaves.  
Just look ! why, ev'n this model son of mine  
Never wakes once the whole night through, but  
lies

Rolled up beneath five blankets sound asleep. 10  
Well, I must try to settle down and snore.

*(After a pause he sits up again.)*

No good ! I can't : they bite like fleas, these  
debts

And stable-bills and usurers' accounts—  
 And all for my son there. He curls his hair,  
 And rides, and drives his four-in-hands and  
 dreams 15

At night of horses—while I groan and watch  
 The moon bring near the day of reckoning.  
 For interest grows ever more and more.

*(He jumps out of bed and calls to a slave.)*

Light the lamp, boy, and bring the ledger here ;  
 And let me count my creditors and reckon 20  
 What the sum comes to now.

*(The slave returns with the ledger, which STREPSIADES  
 takes and opens.)*

Let's add it up.

First, fifty pounds to Pasias : what for ?  
 Why did I borrow that ? Oh ah ! to buy  
 That smart Corinthian hack—fool that I was—  
 I'd better have hacked out my eye than that.

*Pheid. (talking in his sleep)* Philon, you're cheating :  
 keep to your own course. 25

*Str.* Ah ! there's the curse that's brought me to this  
 pass :

Even in his sleep he dreams he's at the races.

*Pheid.* How many laps will the chariots run to-day ?

*Str.* A score of laps you make your father run.  
 But 'what mischance fell' after Pasias ? 30  
 Twelve pounds for car and wheels to Amynias.

*Pheid. (still dreaming)* Give him a roll and take him  
 home to stable.

*Str.* You've rolled me out of house and home, my son :  
 I've lost my suits, and now the lenders swear  
 To distrain for interest. 35

*Pheid. (waking up)* What is it, father ?  
 What makes you toss and grumble all night long ?

*Str.* It's common pleas—all biting me in bed.

*Pheid.* Oh, my good father, let me sleep a bit.

*Str.* Well, sleep on then, but let me tell you this :  
 These debts will one day fall on your own head. 40  
 A curse on that match-making friend of mine  
 Who drove me into marrying your mother.



I dearly loved my pleasant country life :  
 Unwash'd, unbrush'd, I lay about the fields —  
 A mass of bees and sheep and olive-cakes — 45  
 Till I, the bumpkin, chose to wed the niece  
 Of Megacles, the son of Megacles,  
 A town-girl, full of airs and dainty ways.  
 And when I married her and we embraced,  
 I smelt of must, fig-cakes and wool and plenty, 50  
 And she of myrrh and saffron and sweet kisses,  
 Expense and luxury and cultured ease.  
 I won't say she was wasteful, but it's true  
 She made the money spin, and many a time  
 I used to hold my rags before her eyes  
 And say, 'Look here, good wife, you spin too  
 fast.' 55

(*The lamp begins to go out and the slave looks at it.*)

Θε. ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

Στ. οἷμοι· τί γάρ μοι τὸν πότην ἦπτες λύχνον;  
 δεῦρ' ἔλθ' ἵνα κλάῃς.

Θε. διὰ τί δῆτα κλαύσομαι;

Στ. ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων.

(*continuing his story*) μετὰ ταῦθ', ὅπως νῶν ἐγένεθ'  
 υἱὸς οὕτοσί, 60

ἐμοί τε δὴ καὶ τῇ γυναικὶ τάγαθῇ,  
 περὶ τοῦνόματος δὴ 'ντεῦθεν ἐλοιδορούμεθα·

ἢ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,  
 Ξάνθιππον ἢ Χάριππον ἢ Καλλιππίδην,  
 ἐγὼ δὲ τοῦ πάππου 'τιθέμην Φειδωνίδην. 65

τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ  
 κοινῇ ξυνέβημεν καθέμεθα Φειδιππίδην.

τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο,  
 "ὅταν σὺ μέγας ὦν ἄρμ' ἐλαύνῃς πρὸς πόλιν,

ὥσπερ Μεγακλῆς, ξυστίδ' ἔχων." ἐγὼ δ' ἔφην,  
 "ὅταν μὲν οὖν τὰς αἴγας ἐκ τοῦ Φελλέως, 71

ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος."  
 ἀλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγῳ,

ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων.  
 νῦν οὖν ὅλην τὴν νύκτα φροντίζων ὁδοῦ  
 μίαν ἡῦρον ἀτραπὸν δαιμονίως ὑπερφναῖ,  
 ἦν ἦν ἀναπέισω τουτονί, σωθήσομαι.  
 ἀλλ' ἐξεγεῖραι πρῶτον αὐτὸν βούλομαι.

75

(*he goes up to PHEIDIPPIDES' bed*) πῶς δῆτ' ἂν ἤδιστ'  
 αὐτὸν ἐπεγεῖραιμι; πῶς;

Φειδιππίδη Φειδιππίδιον.

Φε. (*waking up*) τί ὦ πάτερ; 80

Στ. κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.

Φε. ἰδοῦ. τί ἔστιν; Στ. εἰπέ μοι, φιλεῖς ἐμέ;

Φε. νῆ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

Στ. μὴ 'μοί γε τοῦτον μηδαμῶς τὸν ἵππιον·  
 οὗτος γὰρ ὁ θεὸς αἵτιός μοι τῶν κακῶν. 85

ἀλλ' εἶπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,  
 ὦ παῖ πιθοῦ. Φε. τί οὖν πίθωμαι δῆτά σοι;

Στ. ἔκστρεψον ὡς τάχιστα τοὺς σαντοῦ τρόπους,  
 καὶ μάνθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.

*Pheid.* Learn what? 90

*Str.* Well, will you listen?

*Pheid.* Yes, I'll listen,

By—Dionysus.

(*They come forward and STREPSIADES turns to the house  
 on the right.*)

*Str.* Then, look where I'm pointing.

D'you see that door there and the little house?

*Pheid.* Yes, I see: but what is it? tell me, father.

*Str.* The Thinking-School of philosophic minds.  
 Within it live the men who by their words 95  
 Show us that heaven's—an extinguisher  
 Set all around us, and we are—the sparks.  
 And they can teach us, if we pay a fee,  
 To win our suits, just and unjust alike.

*Pheid.* Who are they?

*Str.* Well, I don't quite know their names, 100  
 They're profound thinkers, though, and gentlemen.

*Pheid.* Humph! scoundrels, I bet. I know whom you mean,  
Those pale-faced, barefoot wind-bags, taught and led

By poor old Socrates and Chaerephon.

*Str.* Hush, hush, my son, don't be impertinent! 105  
If you care for your father's bread and butter,  
You'll join the school and let the turf go hang.

*Pheid.* No, by Dionysus, not for all the Arabs  
Bred in the stables of Leogoras.

*Str.* My dear good boy, I beg you, I beseech you, 110  
Do go and learn.

*Pheid.* And, pray, what shall I learn?

*Str.* It's said they keep in there two Arguments,  
The Better, as they call it, and the Worse:  
And of these two the Worse, as rumour goes,  
Can always win, however bad its plea. 115  
If you will learn this Unjust Argument,  
Of all the debts which you have brought on me,  
I needn't ever pay a single penny.

*Pheid.* I can't! I couldn't face the Knights again,  
Once 'sicklied o'er with the pale cast of thought'.

*Str.* Then not another mouthful will I give you, 121  
You and your wheeler and your thoroughbred.  
I'll drive you from the house: go—to the dogs.

*Pheid.* Oh! uncle Megacles won't leave me horseless.  
I shan't care that for you: I'll go at once. 125

[*Exit PHEIDIPPIDES.*]

*Str.* I've had a blow, but I won't take it lying;  
I'll pray to all the gods and go myself  
And learn what they can teach me in the school.  
(*he pauses*) I'm old and slow and short in memory:  
How can I learn hair-splitting arguments? 130

(*STREPSIADES turns and advances to the door of the school.*)

ιτητέον. τί ταῦτ' ἔχων στραγγεύομαι,  
ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ παιδίον.

(*He kicks at the door, which is opened a little way by a pupil.*)

*Ma.* βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

*Στ.* Φείδωνος υἱὸς Στρεψιάδης Κικυννόθεν.

- Μα. ἀμαθὴς γε νὴ Δί' ὅστις οὕτως σφόδρα 135  
ἀπεριμερίμνως τὴν θύραν λελάκτικας  
καὶ φροντίδ' ἐξήμβλωκας ἐξηυρημένην.
- Στ. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.  
ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοῦ ἐξημβλωμένου.
- Μα. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν. 140
- Στ. λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὕτως  
ἤκω μαθητὴς ἐς τὸ φροντιστήριον.
- Μα. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.  
ἀνῆρετ' ἄρτι Χαιρεφῶντα Σωκράτης 145  
ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας·  
δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν  
ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.
- Στ. πῶς δῆτα διεμέτρησε; Μα. δεξιώτατα.  
κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν 150  
ἐνέβαψεν ἐς τὸν κηρὸν αὐτῆς τὴν πόδε,  
κᾶτα ψυχρίσῃ περιέφυσαν Περσικαί.  
ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.
- Στ. ὦ Ζεῦ βασιλεῦ τῆς λεπτότητος τῶν φρενῶν. 155
- Μα. ἐχθὲς δέ γ' ἡμῖν δεῖπνον οὐκ ἦν ἐσπέρας. 175
- Στ. εἶεν· τί οὖν πρὸς τ' ἄλφιτ' ἐπαλαμήσατο;
- Μα. κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν  
κάμψας ὀβελίσκον εἶτα διαβήτην λαβὼν  
ἐκ τῆς παλαιστρας θοίμάτιον ὑφείλετο.
- Στ. τί δὴτ' ἐκείνον τὸν Θαλῆν θαυμάζομεν; 180  
ἄνοιγ' ἄνοιγ' ἀνύσας τὸ φροντιστήριον,  
καὶ δεῖξον ὡς τάχιστα μοι τὸν Σωκράτη·  
μαθητιῶ γάρ· ἀλλ' ἀνοίγε τὴν θύραν.

(The pupil opens the door and the interior of the school is revealed on a platform rolled out on to the stage: the students are seen at work on their different subjects.)

- Ye gods in heaven, what strange beasts are these?
- Pup. What is the matter? what d'you take them for?
- Str. They're like the Spartan prisoners from Pylos. 186  
Why are those fellows gazing at the ground?



*Pup.* They want to find what is beneath the earth.

*Str.* Truffles you mean: don't trouble about that.

I know where you can find them fine and large.

But what are those at, bending down so low? 191

*Pup.* They're probing the thick darkness below Hell.

*Str.* But why's his bottom gazing up at Heaven?

*Pup.* Learning astronomy on its own account.

(*To the pupils*) Go in, don't let the Master find  
you here. 195

*Str.* No, no, not yet: please let them stay a minute.

I must consult them on my little troubles.

*Pup.* They really mustn't stay outside too long:

Exposure to the air's so bad for them.

(*Excunt pupils.* STREPSIADES discovers diagrams and  
plans on the walls.)

*Str.* Good gracious! what's all this? do please ex-  
plain. 200

*Pup.* This is astronomy.

*Str.* And what's that there?

*Pup.* Geometry.

*Str.* What is the good of it?

*Pup.* To measure land.

*Str.* Do you mean our allotments?

*Pup.* No, the whole earth.

*Str.* A splendid notion, that.

So useful and so public-spirited. 205

*Pup.* (*pointing to a map on the wall*) Here is a map of  
the whole world. D'you see?

Here we have Athens.

*Str.* No, I don't believe you;

I don't see any judges on the bench.

*Pup.* But, seriously, this is Attica.

*Str.* And please, where is Cicynna, where I live? 210

*Pup.* It's just here; and Euboea, as you see,

Stretches out here ever so far along.

*Str.* Yes, we and Pericles gave it a stretch.

But where is Sparta?

*Pup.* Don't you see, just here.

*Str.* That's much too near for us; please think out  
some plan 215

To move it a good long way farther off.

*Pup.* It can't be done.

*Str.* Then we shall suffer for it.

(*SOCRATES is seen suspended in a basket from a crane.*)

Hallo! who's that man up there on the crane?

*Pup.* The Master.

*Str.* Who's the Master?

*Pup.* Socrates.

*Str.* Oh! Socrates! Please shout up to him for me. 220

*Pup.* Call him yourself. I really haven't time.

[*Exit pupil.*]

*Str.* Oh! Socrates! dear darling Socrates!

*Socr.* What wilt thou, mortal, and why call'st thou me?

*Str.* First tell me, please, what you are doing there.

*Socr.* I tread the air and look upon the sun. 225

*Str.* But why d'you choose to look down on the gods  
From up there in your basket in the sky,  
And not down here on earth, if you must do it?

*Socr.* I never could have found the final truth  
Of things celestial, unless I'd craned 230  
My mind on high, and mingled subtle thoughts  
With the wide sky, their kinsman. Nay, on  
earth,

Had I gazed up at wonders in the heaven,  
I had found nothing. For the earth by force  
Draws to itself the moisture of the soul, 235  
As the soil's moisture passes into cress.

*Str.* What? does the soul draw moisture into cress?  
Oh! please come down to me, dear Socrates,  
And teach me what I've come to you to learn.

(*The basket is let down and SOCRATES steps out.*)

Σω. ἦλθες δὲ κατὰ τί;

Στ. βουλόμενος μαθεῖν λέγειν.

ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων 240  
ἄγομαι φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

Σω. πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;

Στ. νόσος μ' ἐπέτριψεν ἱππικὴ δεινὴ φαγείν.

ἀλλὰ με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιν,  
τὸν μὴδὲν ἀποδιδόντα. μισθὸν δ' ὄντιν' ἂν 245  
πράττει μ' ὁμοῦμαί σοι καταθήσειν τοὺς θεοὺς.

Σω. ποίους θεοὺς ὁμεί σύ; πρῶτον γὰρ θεοὶ  
 ἡμῖν νόμισμ' οὐκ ἔστι. Στ. τῷ γὰρ ὀμνυτ' ; ἢ  
 σιδαρέοισιν ὥσπερ ἐν Βυζαντίῳ;

Σω. βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς 250  
 ἅττ' ἐστὶν ὀρθῶς; Στ. νῆ Δί' εἶπερ ἔστι γε.

Σω. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,  
 ταῖς ἡμετέραισι δαίμοσιν; Στ. μάλιστά γε.

(SOCRATES points to a straw bed.)

Σω. κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

(STREPSIADES sits on the bed.)

Στ. ἰδοὺ κάθημαι.

(He hands STREPSIADES a wreath.)

Σω. 255  
 τοῦτονι τοίνυν λαβὲ  
 τὸν στέφανον.

Στ. ἐπὶ τί στέφανον; οἶμοι Σώκρατες  
 ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

Σω. οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους  
 ἡμεῖς ποιούμεν. Στ. εἴτα δὴ τί κερδανῶ;

Σω. λέγειν γενήσεται τρίμμα κρόταλον παιπάλη. 260  
 ἀλλ' ἔχ' ἀτρεμί.

(SOCRATES sprinkles him with flour.)

Στ. 265  
 μὰ τὸν Δί' οὐ ψεύσει γέ με·  
 καταπαττόμενος γὰρ παιπάλη γενήσομαι.

Σω. εὐφημεῖν χρὴ τὸν πρεσβύτην καὶ τῆς εὐχῆς  
 ἑπακούειν.

(raising his hands upwards in prayer) ὦ δέσποτ' ἀναξ  
 ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν μετέωρον,  
 λαμπρὸς τ' Αἰθήρ σεμναί τε θεαὶ Νεφέλαι 270  
 βροντησικέραυνοι,

ἄρθητε φάνητ' ὦ δέσποιναί τῳ φροντιστῇ μετέωροι.

Στ. 275  
 μήπω μήπω γε πρὶν ἂν τοῦτι πτύξωμαι, μὴ κατα-  
 βρεχθῶ

τὸ δὲ μὴδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακο-  
δαίμον' ἔχοντα.

Σω. ἔλθετε δῆτ' ὦ πολυτίμητοι Νεφέλαι τῶδ' εἰς  
ἐπίδειξιν.

εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι  
κάθησθε, 270

εἴτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἴστατε  
Νύμφαις,

εἴτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύ-  
τεσθε πρόχοισιν,

ἢ Μαιῶτιν λίμνην ἔχετ' ἢ σκόπελον νιφόεντα  
Μίμαντος.

ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι  
χαρεῖσαι. 274

(*The Chorus is heard singing in the distance.*)

Chor. Clouds eternal, (Strophe.)

Rise we, show our dewy forms in flashing light,  
Rise from the deep-sounding main  
To the mountain-peaks supernal,  
Till the wood-crown'd height, 280

Whence the world lies seen, we gain;  
There to gaze on holy earth,  
Where the streams bring crops to birth,  
Where the holy rivers sound  
And the loud-voiced sea around  
Echoes in its might.

See above heav'n's tireless eye 285  
Flashes in fresh brilliancy:  
Shake we off the rainy veil  
From our deathless forms, and hail  
Earth 'neath our far-reaching sight. 290

Socr. High and holy Ladies, now I know ye hearken'd  
to my cry.

(*To STREPSIADES*) Don't you hear the voice im-  
mortal in the thunderclap on high?

Stop your jeers, and don't behave like actors in  
the comic plays;



Hold your peace, a mighty host is roused to  
answer us with lays.

*Chor.* Maids of rain, (*Antistrophe.*)  
Come we to the fields of Pallas, gleaming bright,  
Gaze on Cecrops' hero-lands, 301  
Where the holy seats maintain  
Secret awe, and solemn rite  
Opes the shrine to mystic bands.  
There are gifts to gods above, 305  
There are halls with high-pitch'd roof,  
Images of form divine ;  
There the mystics seek the shrine  
In processions mute.  
Fair-crown'd feasts and dances there  
Fill the year with festive air ; 310  
But in Spring comes Bacchus' grace :  
Choirs in contest take their place  
With the muse's deep-ton'd flute.

Στ. πρὸς τοῦ Διὸς ἀντιβोलῶ σε φράσον, τίνες εἶσ' ὦ  
Σώκρατες αὐται  
αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν ; μῶν ἡρῶναί  
τινές εἰσιν ; 315  
Σω. ἤκιστ' ἀλλ' οὐράνιαι Νεφέλαι μεγάλαι θεαὶ ἀνδρά-  
σιν ἀργοῖς·  
αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέ-  
χουσιν  
καὶ τερατείαν καὶ περίλεξιν καὶ κροῦσιν καὶ  
κατάληψιν.  
Στ. ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου  
πεπόνηται,  
καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ  
στενολεσχέειν, 320  
καὶ γνωμιδίῳ γνώμην νύξας' ἐτέρῳ λόγῳ ἀντι-  
λογῆσαι·  
ὥστ' εἴ πως ἔστιν ἰδεῖν αὐτὰς ἤδη φανερώς  
ἐπιθυμῶ.

Σω. (*pointing out into the country*) βλέπε νυν δευρὶ πρὸς  
τὴν Πάρνηθ'. ἤδη γὰρ ὁρῶ κατιούσας  
ἡσυχῇ αὐτάς. Στ. φέρε ποῦ; δεῖξον.

Σω. χωροῦσ' αὖται πάνυ πολλαὶ  
διὰ τῶν κοίλων καὶ τῶν δασέων, αὖται πλάγαι.

Στ. τί τὸ χρήμα; 325  
ὥς οὐ καθορῶ

(*The Chorus begin to come into the orchestra from the  
entrance at the side.*)

Σω. παρὰ τὴν εἴσοδον.

Στ. ἤδη νυνὶ μόλις οὕτως.

Σω. νῦν γέ τοι ἤδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολο-  
κύνταις.

Στ. νῆ Δί' ἔγωγ', ὦ πολυτίμητοι· πάντα γὰρ ἤδη  
κατέχουσιν.

Σω. ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ἤδησθ' οὐδ'  
ἐνόμιζες;

Στ. μὰ Δί' ἀλλ' ὁμίχλην καὶ δρόσιν αὐτάς ἡγούμην.  
καὶ καπνὸν εἶναι. 330

Σω. οὐ γὰρ μὰ Δί' εἶσθ' ὅτι πλείστους αὖται βόσκουσι  
σοφιστάς,

Θουριομάντεις ἰατροτέχνας σφραγιδοῦν χαργυκο-  
μήτας,

κυκλίων τε χορῶν ἄσματοκάμπτας ἄνδρας μετεωρο-  
φένακας,

οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μου-  
σοποιοῦσιν.

Στ. ταυτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν  
δαίον ὀρμάν, 335

πλοκάμους θ' ἑκατογκεφάλα Τυφῶ πρημαινούσας  
τε θυέλλας,

εἴτ' ἀερίας διεράς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς,  
ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν· εἴτ' αὖτ'  
αὐτῶν κατέπινον

κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν κρέα τ' ὀρνίθεια  
κιχηλᾶν.

Σω. διὰ μέντοι τάσδ' οὐχὶ δικαίως;

Στ. λέξον δὴ μοι, τί παθοῦσαι, 340  
εἴπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι  
γυναιξίν;

οὐ γὰρ ἐκείναί γ' εἰσὶ τοιαῦται.

Σω. φέρε ποῖαι γάρ τινές εἰσιν;

Στ. οὐκ οἶδα σαφῶς· εἴξασιν γοῦν ἐρίοισιν πεπτα-  
μένοισιν,  
κούχ' ἡ γυναιξὶν μὰ Δί' οὐδ' ὅτιοῦν· αὐταὶ δὲ ῥίνας  
ἔχουσιν.

*Socr.* Now please, answer what I ask you. 345

*Str.* Ask me quickly what you wish.

*Socr.* Haven't you sometimes looked up and seen a  
cloud like beast or fish,  
Leopard, wolf, or bull, or Centaur?

*Str.* Oftener than I can tell.

*Socr.* They become just what they want to. If they  
see a long-haired swell,  
Like the son of Xenophantes with his wild and  
shaggy pate,  
Just to parody his folly, they become a Centaur  
straight. 350

*Str.* What if they catch sight of Simon, battenning on  
the public stocks?

*Socr.* Why they change their shapes directly, and  
become like wolves in flocks.

*Str.* Then it was Cleonymus, who threw away his  
shield in fear,  
Whom they surely must have noticed yesterday,  
and turned to deer.

*Socr.* Yes, and now it's Cleisthenes they've seen and  
come like women here. 355

*Str.* Hail then, Ladies, and if ever ye have raised  
your voice on high,  
Rend the heav'ns now with your thunders,  
queens of earth and sea and sky.

- Chor.* Hail, old man of hoary visage, seeker for the  
Muses' lore,  
Hail, high-priest of subtlest nonsense, tell us  
what you want us for.  
To no other would we listen of the sophists now-  
a-days, 360  
Save to Prodicus, whose wit and wisdom we  
shall ever praise,  
And to you, because you strut along the streets  
and roll your eyes,  
Going barefoot, suffering insults, honouring us  
as mysteries.
- Str.* What a voice, how sad and solemn and mysterious  
it seems.
- Socr.* Yes, for they alone are holy; other gods are  
empty dreams. 365
- Str.* What! d'you mean that Zeus is not god, Zeus  
in heav'n, on whom we call?
- Socr.* Zeus, d'you say? now don't talk drivel; Zeus  
does not exist at all.
- Str.* What! who makes the rain then? tell me that,  
and I shall be content.
- Socr.* Why, the Clouds: I'll prove it to you by con-  
vincing argument.  
Have you ever seen rain falling, when the clouds  
weren't passing by? 370  
If it's Zeus who rains, he ought to do it from a  
cloudless sky.
- Str.* That's a clever point, I grant you, neatly used to  
back your case.  
But who is it then that thunders, when I cower  
and hide my face?
- Socr.* Why, the rolling clouds make thunder. 375
- Str.* What d'you mean? that's blasphemy.
- Socr.* When they're teeming full of water and are  
forced across the sky,  
Big with rain and bulging downwards, moving  
with their heavy freight,  
Charging each against the next, they burst and  
crash with all their weight.
- Str.* But who is it drives them onwards? is it Zeus,  
or is it not?



- Socr.* No, the atmospheric Vortex. 380  
*Str.* Vortex! yes, I quite forgot :  
 Zeus does not exist, but Vortex rules instead of  
 him to-day.  
 But you've got to tell me now about the din and  
 thunder, pray.
- Socr.* Didn't you then hear me say that when the  
 clouds are full of rain,  
 Charging into one another straight they crash  
 with might and main?
- Str.* How can I believe this? 385  
*Socr.* Why, I'll teach you from your own inside.  
 When you've had your fill of haggis at Pan-  
 athenaea-tide,  
 Don't you feel a pain, and rumblings through  
 your little belly run?  
 What of the vast air of heaven? won't it thunder  
 like a gun?
- Str.* Tell me next, whence comes the lightning, dart-  
 ing on and flashing still, 395  
 Burning some of us to cinders, scorching those  
 it does not kill?  
 Surely Zeus must send the flash to punish those  
 who thwart his will.
- Socr.* Good old-fashioned fool, your theories date from  
 some pre-lunar age.  
 If Zeus really smites the sinners, how has Simon  
 shunned his rage,  
 And some others I might mention? they are  
 sinners, every one. 400  
 But instead it's his own temple that he smites  
 and Sunion,  
 Athens' cape, or some great oak; and why,  
 pray? oaks do nothing rash.
- Str.* I don't know: you may be right, but please,  
 what is the lightning-flash?
- Socr.* When the dry wind once gets caught inside the  
 clouds far up on high,  
 It inflates them like a bladder: then by its own  
 density 405  
 Rushes forth in angry whirlwind, breaking  
 through its cloudy frame,

And through stress of rush and whirlwind bursts  
in fury into flame.

*Str.* Well, I swear, it's just what happened at the  
festival to me:

I was roasting a fine haggis for my friends and  
family;

Like a fool I had not slit it, and it swelled, and  
in a trice

Burst in two and burnt my face black, and dis-  
figured both my eyes. 410

*Xo.* (*turning to STREPSIADES*) ὦ τῆς μεγάλης ἐπιθυ-  
μήσας σοφίας ἄνθρωπε παρ' ἡμῶν,  
ὡς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλησι  
γενήσῃ,

εἰ μνήμων εἶ καὶ φροντιστῆς καὶ τὸ ταλαίπωρον  
ἔνεστιν

ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μήθ' ἐστὼς μήτε  
βαδίζων, 415

μήτε ριγῶν ἄχθει λίαν μήτ' ἀριστῶν ἐπιθυμεῖς,  
οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων  
ἀνοήτων,

καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν  
ἄνδρα,

νικᾶν πράττων καὶ βουλευὼν καὶ τῇ γλώττῃ  
πολεμίζων.

*Στ.* ἀλλ' οὐνέκά γε ψυχῆς στερρᾶς δυσκολοκοίτου τε  
μερίμνης 420

καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρε-  
πιδείπνου,

ἀμέλει θαρρῶν οὐνέκα τούτων ἐπιχαλκεύειν παρέ-  
χοιμ' ἄν.

*Σω.* ἄλλο τι δῆτ' οὖν νομεῖς ἤδη θεὸν οὐδένα πλὴν  
ἅπερ ἡμεῖς,

τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν,  
τρία ταυτί;

Στ. οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις οὐδ'  
ἂν ἀπαντῶν. 425

οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθείην  
λιβανωτόν.

Χο. λέγε νυν ἡμῖν ὅ τι σοι δρῶμεν θαρρῶν, ὥς οὐκ  
ἀτυχήσεις

ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

Στ. ὦ δέσποινα δέομαι τοίνυν ὑμῶν τουτὶ πάνυ μικρόν,  
τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν  
ἄριστον. 430

Χο. ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπόν  
γ' ἀπὸ τουδὶ

ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σί.

Στ. μὴ μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων  
ἐπιθυμῶ,

ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας  
διολισθεῖν.

Χο. τεύξει τοίνυν ὧν ἰμείρεις· οὐ γὰρ μεγάλων ἐπι-  
θυμεῖς. 435

ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις  
προπόλοισιν.

Στ. δράσω ταῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με  
πιέζει

διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον ὃς  
μ' ἐπέτριψεν.

So now let them take me and do what they will :  
I give them my body for good and for ill ; 440  
To be hungry and thirsty and flogged black and  
blue,

To be frozen or dirty, or flayed for a shoe,  
If I can but escape from this horrible debt,  
And appear to the world as a glib parroquet,  
A go-ahead villain, whom nothing confutes, 445  
A concoctor of libels, a shirker of suits,  
A code-book on wheels, or a cymbal of brass,

A double-dyed knave, who parades as an ass,  
 An impostor, a braggart, a bird from the gaol,  
 A turn-coat, a hard nut, a lick of the pail. 450  
 If they'll call me these names, when they meet  
     me in town,  
 They may do what they like, now they've made  
     me their own;  
 Yes, at last, if they want, they may cut out my  
     inners, 455  
 And serve me as tripe at philosophers' dinners.

*Chor.* Well, he's certainly got pluck,  
 He'll be smart and use his luck.  
 If you'll learn what we can teach,  
 Your renown shall straightway reach  
 Up from earth beyond the skies. 460

*Str.* What is my fate?

*Chor.* For the rest of your days  
 You shall live with us here, and have every one's  
     praise.

*Str.* Shall I see this with my eyes? 465

*Chor.* Yes, countless crowds shall come to visit you at  
     home,

To tell you all their troubles and consult you on  
     their writs: 470

You'll advise them on their pleas, their demurrers  
     and their fees,

You will pocket many thousands, and you'll  
     exercise your wits. 475

Take the old man, Socrates, and see what you  
     can teach him best;

Stir his mind a bit with questions, put his judge-  
     ment to the test.

(*The Chorus retire and SOCRATES turns to STREPSIADES.*)

*Σω.* ἄγε δὴ κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,  
     ἵν' αὐτὸν εἰδῶς ὅστις ἐστὶ μηχανὰς  
     ἤδη 'πὶ τούτοις πρὸς σέ καινὰς προσφέρω. 480

*Στ.* τί δέ: τειχομαχεῖν μοι διανοεῖ πρὸς τῶν θεῶν;

*Σω.* οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.  
     ἦ μνημονικὸς εἶ;      *Στ.* δύο τρόπων νῆ τὸν Δία·



ἦν μὲν γὰρ ὀφείληταί τί μοι, μνήμων πάνν·  
 ἔαν δ' ὀφείλω σχέτλιος, ἐπιλήσμων πάνν. 485

Σω. ἔνεστι δῆτα μανθάνειν ἐν τῇ φύσει;

Στ. λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι.

Σω. πῶς οὖν δυνήσκει μανθάνειν;

Στ. ἀμέλει καλῶς.

Σω. ἄγε νυν ὅπως, ὅταν τι προβάλλω σοι σοφὸν  
 περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει. 490

Στ. τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

Σω. ἄνθρωπος ἀμαθὴς οὐτοσὶ καὶ βάρβαρος.  
 δέδοικά σ' ὦ πρεσβῦτα μὴ πληγῶν δέει.  
 φέρ' ἴδω τί δρᾷς, ἦν τίς σε τύπτῃ;

Στ. τύπτομαι,

ἔπειτ' ἐπισχὼν ὀλίγον ἐπιμαρτύρομαι,  
 εἴτ' αὖθις ἀκαρῇ διαλιπὼν δικάζομαι. 495

Σω. ἴθι νυν κατάρθου θοιμάτιον. Στ. ἡδίκηκά τι;

Σω. οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

Στ. ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.

Σω. κατάρθου. τί ληρεῖς;

(STREPSIADES slowly takes off his cloak.)

Στ. εἰπὲ δὴ νύν μοι·

Σω. τὸ τί; 500

Στ. ἦν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,  
 τῷ τῶν μαθητῶν ἐμφερὴς γενήσομαι;

Σω. οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

Στ. οἷμοι κακοδαίμων ἡμιθνής γενήσομαι.

Σω. οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ 505

ἀνύσας τι δευρὶ θάττον; Στ. εἰς τὸ χεῖρέ νυν  
 δός μοι μελιτοῦτταν πρότερον· ὥς δέδοικ' ἐγὼ  
 εἶσω καταβαίνων ὥσπερ ἐς Τροφονίου.

Σω. χῶρει· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

(STREPSIADES and SOCRATES both enter the Thinking-School.)

## PARABASIS.

(*The Chorus move to the front of the orchestra and face the audience.*)

*Chor.* Luck be with thee, valiant heart— 510  
 Fare thee well, and so depart!  
 O happy and blest be the elderly man  
 Who, 'spite of his years, of the Modern a  
 lover is,  
 Who resolves to be clever as well as he can 515  
 And completely *au fait* with the latest discoveries!

## ODE.

(*The Chorus pray to the gods.*)

To thee, the chiefest and the first of all,  
 High God of Gods, we reverently call—  
 Great Zeus, be near! 565  
 And thou, the trident's wielder, shaking ever  
 Earth and salt ocean with tremendous lever,  
 Poseidon, hear!  
 Thou too, our father, mighty Name of Awe,  
 Whence all things living life and nurture draw,  
 Hail, holy Sky,— 571  
 Guiding thy chariot thro' the heavenly height,  
 Pouring o'er earth the splendour of thy light,  
 'Mongst men and gods a deity of might,  
 Sun, hear our cry.

## EPIRRHEMA.

(*The Chorus now address the audience.*)

You, my audience sage and clever, grant me your  
 attention, pray. 575  
 We complain that you have used us in a most improper  
 way;  
 We who more than all immortals benefit your state and  
 you,  
 We alone have no libation, ne'er receive an offering  
 due:  
 Yet we save you: when to senseless expeditions  
 you're inclined,  
 Then we send you rain and thunder, so that you may  
 change your mind: 580

When you chose the cursèd tanner, Paphlagonian base  
 and vile,  
 Making him your chief commander, mind you how we  
 frowned the while,  
 How we stormed, and how the thunder roared amid the  
 lightning's blaze,  
 How the moon in indignation nearly left her wonted  
 ways?  
 Then the sun put out his candle, saying with an angry air,  
 'If you must be led by Cleon, go and get your light  
 elsewhere!' 586  
 Yet you did elect the fellow. Foolish in your counsel  
 still;  
 But the gods ('tis said) correct it, bringing blessing out  
 of ill:  
 Though you make a bad beginning, somehow still you  
 muddle through:  
 And from e'en your latest error hear how good may  
 come to you— 590  
 Prove the bribes that Cleon's taking, prove the public  
 cash he steals,  
 Clap the cormorant in prison, lay him safely by the heels,  
 Thus the maxim's truth confirming, though at times you  
 slip and fall,  
 You will win a genuine blessing, which will quite atone  
 for all!

## ANTODE.

*(The Chorus pray again.)*

O Lord of Cynthus and the Delian shore, 595  
 Leave thy steep rocks and come to me once more,  
 Phoebus, be near!  
 And thou, blest maid of Ephesus, to-day  
 Leave thy gold temple, where the Lydians pray,  
 Artemis, hear! 601  
 Thou too, our own, who watchest o'er this land,  
 Wielding the aegis in thy guardian hand,  
 Athena, hail!  
 Thou lastly, who upon Parnassus' height,  
 Ringest the rocks with holy torches' light,  
 To Delphi's Bacchants shining in thy might, 603  
 Bacchus, all hail!

## ANTEPIRRHEMA.

*(The Chorus speak once more to the audience.)*

Just when we were dress'd and ready down to earth to  
 turn our feet,  
 Lady Moon came by and charged us this her message  
 to repeat:  
 First she greets you all, Athenians, and you, Athens'  
 faithful friends.  
 Then she says she's angry with you. To you all her  
 help she lends; 610  
 Not in words but deeds she aids you: yet she says you  
 treat her ill.  
 First she saves you month by month a shilling on your  
 lantern-bill;  
 For she often hears you saying, when you go abroad at  
 night,  
 'Do not buy a torch to-night, slave, for the moon is  
 shining bright.'  
 Many another good turn she does, yet holy-days you will  
 not own, 615  
 Feasts and festivals you muddle, turn the Calendar up-  
 side down.  
 Then she says the gods in anger threaten her with  
 wrath to come,  
 Every time they lose their supper and return defrauded  
 home,  
 Since they miss the feast that's owed them by the  
 reckoning of days.  
 When you should do sacrifice, you're off on your  
 litigious ways; 620  
 Or again, when we in heaven solemnly are keeping fast,  
 Mourning for the death of Memnon or some hero of the  
 past,  
 You on earth will laugh and revel. That is why  
 Hyperbolus  
 Chosen to be your Recorder had his crown removed by  
 us.  
 So may he—and all of you—repent and learn this lesson  
 soon, 625  
 That the days of earthly mortals must be reckoned by  
 the moon.



(The Chorus retire again and SOCRATES comes out of the Thinking-School.)

Σω. μὰ τὴν Ἀναπνοὴν μὰ τὸ Χάος μὰ τὸν Ἀέρα  
οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα  
οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσμονα·  
ὅστις σκαλαθυρμάτι' ἄττα μικρὰ μανθάνων 630  
ταυτ' ἐπιéléησται πρὶν μαθεῖν· ὅμως γε μὴν  
αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.

(SOCRATES turns towards the school and calls.)

ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών;

Στ. ἀλλ' οὐκ ἔωσί μ' ἐξενεγκεῖν οἱ κόρεις.

Σω. ἀνύσας τι κατάθου καὶ πρόσεχε τὸν νοῦν. 635

(STREPSIADES comes out with his mattress, which he deposits on the ground.)

Στ. ἰδοῦ.

Σω. ἄγε δὴ τί βούλει πρῶτα νυνὶ μανθάνειν  
ὦν οὐκ ἐδιδάχθης πάποτ' οὐδέν; εἶπέ μοι.  
πότερα περὶ μέτρων ἢ περὶ ἐπῶν ἢ ρυθμῶν;

Στ. περὶ τῶν μέτρων ἔγωγ'. ἔναγχος γάρ ποτε  
ἐπ' ἀλφिताμοιβοῦ παρεκόπην διχοινίκῳ. 640

Σω. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον  
ἡγεί· πότερα τὸ τρίμετρον ἢ τὸ τετράμετρον;

Στ. ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέον.

Σω. οὐδὲν λέγεις ὠνθρωπε. Στ. περίδου νυν ἐμοί,  
εἰ μὴ τετράμετρόν ἐστιν ἡμικτέον. 645

Σω. ἀγρεῖος εἶ καὶ σκαῖός. Στ. οὐ γὰρ ὥζυρὲ 655  
τούτων ἐπιθυμῶ μανθάνειν οὐδέν. Σω. τί δαί;

Στ. ἐκεῖν' ἐκείνο, τὸν ἀδικώτατον λόγον.

Σω. ἀλλ' ἕτερα δεῖ σε πρότερα τούτου μανθάνειν,  
τῶν τετραπόδων ἅττ' ἐστὶν ὀρθῶς ἄρρενα.

Στ. ἀλλ' οἶδ' ἔγωγε τ'ἄρρεν', εἰ μὴ μαίνομαι 660  
κριὸς τράγος ταῦρος κύων ἀλεκτρυών.

Σω. ὀρᾶς ὃ πάσχεις; τὴν τε θήλειαν καλεῖς  
ἀλεκτρυόνα κατὰ ταῦτ' καὶ τὸν ἄρρενα.

Στ. πῶς δὴ φέρ' ;

Σω. ὅπως ; ἀλεκτρυὼν κάλεκτρυών.

Στ. νῆ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρὴ καλεῖν ; 665

Σω. ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα.

Στ. ἀλεκτρύαιναν ; εὖ γε νῆ τὸν Ἀέρα·  
ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου  
διαλφιστώσω σου κύκλω τὴν κάρδοπον.

Socr. Wait ; there's another case : you said male-  
trough 670

When it's a woman's thing.

Str. Why, what d'you mean !  
I called the trough male !

Socr. Yes, just as you'd call  
Cleonymus a male.

Str. Oh ! please explain.

Socr. You said male-trough : Cleonymus is male.

Str. But, my good friend, he hadn't got a trough—675  
He did his kneading in a rounded mortar.  
What must I call it for the future then ?

Socr. Femeal-trough, female, just like Sostrata.

Str. A female trough, d'you say ?

Socr. Yes, that's quite right.

Str. I've got it, femeal-trough, Cleonyma. 680

Socr. Now I must teach you about proper names,  
Which have male endings and which feminine.

Str. Well, I know which are feminine.

Socr. Which then ?

Str. Lysilla, Philinna, Clitagora, Demetria.

Socr. What names are masculine ? 685

Str. Why, thousands of them.

Philoxenus, Melesias, Amynias.

Socr. Hullo, you swindler : those aren't masculine.

Str. Not masculine, d'you say ?

Socr. Of course they aren't.

How would you call Amynias, if you met him ?

Str. How ? I should say, Hullo, Amynia. 690

Socr. D'you see ? you've called Amynias a woman.

Str. Quite rightly too, sir, when he won't join up.  
But why teach me what every fool must know ?

Socr. All right, lie down here, if you like—

(*He points to the mattress.*)

- Str.* What for?  
*Socr.* And think out some new plan for your affairs. 695  
*Str.* No please, not there: or if I really must,  
 I'll do it better lying on the ground.  
*Socr.* No, there's no other way.  
*Str.* Oh dear! oh dear!  
 I *shall* be scored off by the fleas to-day.

(STREPSIADES lies on the mattress and the Chorus gather round him.)

- Chor.* Ponder and think with a resolute brain, 700  
 Twisting and turning and twisting again!  
 If in a puzzle you happen to stick,  
 Hop like a flea to a different trick:  
 Sleep the consoler be far from thy brow-- 705  
*Str.* Ah! ow! ah! ow!  
*Chor.* What's the matter? what's up now?  
*Str.* I'm being killed by inches. Can't you see?  
 These vile Phlaeacians are devouring me. 710  
 Look! they're biting every part,  
 Now they're gnawing at my heart,  
 And they'll soon have finished me. 715  
*Chor.* Steel thy heart and bear the pain.  
*Str.* What, and let them bite again?  
 All my skin's gone, all my things,  
 Even my heart and sandal-strings,  
 And to add to all that's lost, 720  
 While I'm singing at my post,  
 I'm almost giving up the ghost.

(SOCRATES turns towards STREPSIADES on the mattress.)

- Σω. οὗτος τί ποιεῖς; οὐχὶ φροντίζεις; Στ. ἐγώ;  
 νῆ τὸν Ποσειδῶ. Σω. καὶ τί δῆτ' ἐφρόντισας;  
 Στ. ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται. 725  
 Σω. ἀπολεῖ κάκιστ'.  
 Στ. ἀλλ' ὦγάθ' ἀπόλωλ' ἀρτίως.  
 Σω. οὐ μαλθακιστέ' ἀλλὰ περικαλυπτέα.  
 εὐρητέος γὰρ νοῦς ἀποστερητικὸς  
 κάπαιόλημ'. Στ. οἴμοι τίς ἂν δῆτ' ἐπιβάλῃ  
 ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα; 730

(A pause. Then SOCRATES turns again to STREPSIADES.)

Σω. φέρε νυν ἀθρήσω πρῶτον ὃ τι δρᾷ τουτονί.  
οὗτος καθεύδεις ;

Στ. μὰ τὸν Ἀπόλλω γὼ μὲν οὐ.

Σω. ἔχεις τι ; Στ. μὰ Δί' οὐ δῆτ' ἔγωγ'.

Σω. οὐδὲν πάννυ ;  
οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς ; 735

Στ. περὶ τοῦ ; σὺ γάρ μοι τοῦτο φράσον ὦ Σώκρατες.

Σω. αὐτὸς ὃ τι βούλει πρῶτος ἐξευρὼν λέγε.

Στ. ἀκήκοας μυριάκισ ἀγὼ βούλομαι,  
περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.

Σω. ἴθι νῦν καλύπτου καὶ σχάσας τὴν φροντίδα 740  
λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα,  
ὀρθῶς διαιρῶν καὶ σκοπῶν. Στ. οἶμοι τάλας.

Σω. ἔχ' ἀτρέμα· κὰν ἀπορῆς τι τῶν νοημάτων,  
ἀφείς ἀπελθε, καὶ κατὰ τὴν γνώμην πάλιν  
κίνησον αὐθις αὐτὸ καὶ ζυγώθρισον. 745

(A long pause. Then STREPSIADES sits up quickly and calls to SOCRATES.)

Στ. ὦ Σωκρατίδιον φίλτατον. Σω. τί ὦ γέρον ;

Στ. ἔχω τόκου γνώμην ἀποστερητικήν.

Σω. ἐπίδειξον αὐτήν. Στ. εἰπὲ δὴ νῦν μοι—

Σω. τὸ τί ;

Στ. γυναιῖκα φαρμακίδ' εἰ πριάμενος Θετταλὴν  
καθέλοιμι νύκτωρ τὴν σελήνην, εἶτα δὴ 750  
αὐτὴν καθείρξαιμ' ἐς λοφεῖον στρογγύλον,  
ὥσπερ κάτοπτρον, κᾶτα τηροίην ἔχων—

Σω. τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ' ; Στ. ὃ τι ;  
εἰ μηκέτ' ἀνατέλλοι σελήνη μηδαμοῦ,  
οὐκ ἂν ἀποδοίην τοὺς τόκους. Σω. ὅτιη τί δὴ ;

Στ. ὅτιη κατὰ μῆνα τάργυριον δανείζεται. 756

Socr. Good, but I'll set you one more clever problem.  
Suppose a suit for a thousand brought against you,  
How would you cancel it? Pray tell me that.



*Str.* How should I? I don't know, but I must think. 760

*Socr.* Don't always turn your mind in on yourself,  
But let your thoughts go wandering in the air,  
As boys fly cockchafers on a bit of string.

*Str.* (after a pause) I've found the cleverest way to  
cancel it. 765

I'm sure you will agree.

*Socr.* Well, what is it?

*Str.* Haven't you seen in druggists' shops a stone,  
A sparkling, brilliant crystal, all transparent,  
Which kindles fires?

*Socr.* A burning glass you mean.

*Str.* Yes. What if I could get the glass and then,  
Just when the clerk was writing out the case, 770  
I stood behind him, turning towards the sun,  
And melted out the indictment, as he wrote it?

*Socr.* Yes, that's a clever plan.

*Str.* How glad I am  
My thousand pound suit has been written off!

*Socr.* Snap up another case then quickly. 775

*Str.* What is that?

*Socr.* How would you wriggle out of another suit  
Which you were going to lose for want of  
evidence?

*Str.* The easiest job in the world.

*Socr.* Tell me.

*Str.* I'll tell you :

If there was one case earlier on the list,  
I'd run and hang myself, before being called. 780

*Socr.* What nonsense.

*Str.* No, it's sense, for nobody  
Can bring a charge against me, when I'm dead.

*Socr.* You're drivelling. Go. I won't teach you again.

*Str.* Why not? Oh! Socrates, for mercy's sake.

*Socr.* Whatever I tell you, you forget at once. 785  
For instance, tell me what I taught you first.

*Str.* What was the first thing? Oh! what did come  
first?

What is the thing we knead our flour in?

Oh dear! what is it?

*Socr.* Off to blazes with you,

You dull, forgetful, blithering old fellow! 790

(SOCRATES retires towards the school.)

*Str.* Oh dear! oh dear! what will become of me?  
It's all up if I can't learn tongue-twisting.

(*Turning to the Chorus*)

Oh! Lady Clouds, give me some good advice.

*Chor.* Old man, we would advise you, if you have  
A grown-up son, brought up as he should be, 795  
To send him here to learn instead of you.

*Str.* It's true I have a son—a fine young fellow—  
But he won't learn, so what am I to do?

*Chor.* D'you let him idle?

*Str.* Yes, he's strong and lusty,  
And comes of a line of flighty womenfolk. 800  
But still I'll go and look for him, and if  
He won't, I'll drive him out of house and home.

(*To SOCRATES*) Please go indoors and wait for me  
a minute.

[*Exit STREPSIADES.*

(*The Chorus address SOCRATES.*)

*Chor.* In a very little while  
You, my friend, will make your pile:  
Then we trust that you will own 805  
'Twas through us, and us alone:  
For we've brought a pupil, who  
All you bid will gladly do!  
While the poor misguided elf 810  
Clearly is beside himself,  
Make your hay while shines the sun,  
Only, be it quickly done:  
Oftentimes 'twixt cup and lip  
Comes an unexpected slip!

(*Enter STREPSIADES and PHEIDIPPIDES from the house,  
quarrelling.*)

Στ. οὔτοι μὰ τὴν Ὀμίχλην ἔτ' ἐνταυθοῖ μενεῖς·  
ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας. 815

Φε. ὦ δαιμόνιε, τί χρῆμα πάσχεις ὦ πάτερ;  
οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.

- Στ. ἰδοὺ γ' ἰδοὺ, Δί' Ὀλύμπιον τῆς μωρίας,  
τὸν Δία νομίζειν ὄντα τηλικουτονί.
- Φε. τί δὲ τοῦτ' ἐγέλασας ἑτέον; Στ. ἐνθυμούμενος  
ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκῶς. 821  
ὅμως γε μὴν πρόσσελθ', ἵν' εἰδῇς πλείονα,  
καὶ σοι φράσω τι πράγμ' ὃ μαθὼν ἀνὴρ ἔσει.  
ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.
- Φε. ἰδοὺ· τί ἔστιν; Στ. ὥμοσας νυνὶ Δία. 825
- Φε. ἔγωγ'. Στ. ὁρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;  
οὐκ ἔστιν ὧ Φειδιππίδῃ Ζεὺς. Φε. ἀλλὰ τίς;  
Στ. (*with an air of solemn mystery*) Δίως βασιλεύει τὸν  
Δί' ἐξεληλακῶς.
- Φε. αἰβοῖ τί ληρεῖς; Στ. ἴσθι τοῦθ' οὕτως ἔχον.
- Φε. τίς φησι ταῦτα; Στ. Σωκράτης ὁ Μήλιος  
καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἵχνη. 831
- Φε. σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐλήλυθας  
ὥστ' ἀνδράσιν πείθει χολῶσιν; Στ. εὐστόμει  
καὶ μηδὲν εἰπῆς φλαῦρον ἀνδρας δεξιούς  
καὶ νοῦν ἔχοντας· ὧν ὑπὸ τῆς φειδωλίας 835  
ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο,  
οὐδ' ἐς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ  
ὥσπερ τεθνεῶτος καταλόει μου τὸν βίον.
- (*earnestly*) ἀλλ' ὡς τάχιστ' ἐλθὼν ὑπὲρ ἐμοῦ μάνθανε.
- Φε. τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν;  
Στ. ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά· 841  
γνώσει δὲ σαυτὸν ὡς ἀμαθὴς εἶ καὶ παχύς.  
ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθοῖ χρόνον.

(STREPSIADES runs into the house.)

*Pheid.* What can I do? My father's off his head.  
Had I best get a writ for lunacy, 845  
Or warn the undertakers that he's dying?

(STREPSIADES re-enters from the house.)

*Str.* Look here, what d'you call that? now answer me.  
*Pheid.* A turkey.

*Str.* Well, and what d'you call this bird?

*Pheid.* A turkey.

*Str.* Both the same: that's quite absurd.

You must learn not to do so, but call this 850  
A turkess, and the other one a turker.

*Pheid.* A turkess? why, is this the sort of wisdom  
You learnt in visiting those sons of earth?

*Str.* Yes, and lots more. But everything I learnt,  
I just forgot, because I was so old. 855

*Pheid.* Is that the reason why you lost your cloak?

*Str.* I didn't lose it: I thought it away.

*Pheid.* And what about your sandals, poor old fool?

*Str.* I lost them 'for the cause', like Pericles.  
Come, let's be going. If you obey me now, 860  
Do what you like hereafter. I'm quite sure  
I used to obey your prattle at six years old.  
The first fee that I got as juryman,  
I spent on a cart for you at the fair.

*Pheid.* (*consenting at last*) The time will come when you'll  
repent of this. 865

*Str.* Hurrah! you will obey! Here, Socrates,  
Come out. I've brought my son to learn from  
you,  
Although he didn't want to come at first.

(*SOCRATES comes out of the school.*)

*Socr.* He's young and unacquainted with the ropes.

*Pheid.* You'd be a quaint sight, if you got the wope. 870

*Str.* Be quiet, confound you: don't insult the Master.

*Socr.* D'you hear how he said 'wope': just like a  
baby.

He lisps and cannot even say his r's.  
How can he learn acquittal from a suit  
Or prosecution or convincing bluff? 875

Yet Hyperbolus did—for a handsome fee.

*Str.* Well, try him. He's a born philosopher.  
Why, when he was a child so high, he used  
To make houses and ships and leather carts, 880  
And really lovely frogs of orange-pips.  
Now, let him learn that pair of Arguments,  
The Better, as you call it, and the Worse,  
Which pleads unjustly and confutes the Better.  
At least at all costs he must learn the Worse. 885



*Socr.* The Arguments themselves shall teach him here,  
And I will leave him.

*Str.* Well, remember this :  
He must be fit to answer all just pleas.

(SOCRATES retires into the school and STREPSIADES into his house. After a pause the Just Argument appears from the school, followed by the Unjust Argument.)

PROAGON.

*Just Argument.* Now come along quickly, don't sulk  
and hang back ;

Let the audience see you, you brazen-faced quack.

*Unjust Argument.* You can go where you like, but the  
more you retreat, 891  
The more public in speaking you'll find your  
defeat.

*J.* You'll defeat me ? Who are you ?

*U.* An Argument.

*J.* Stuff!

You're only the Worse one.

*U.* But quite good enough  
To defeat you, who think yourself so much the  
best.

*J.* What tricks will you use ? 895

*U.* Oh ! some clever new test.

*J.* I suppose so, for as they're so very unwise,  
The audience always think novelties nice.

*U.* Yes, because they are clever.

*J.* I'll beat you to-night.

*U.* I should like to know how. 900

*J.* By defending the right.

*U.* Oh ! but there I can easily give you a twist ;  
For I will not admit that the right can exist.

*J.* Not exist, do you say ?

*U.* If it does, tell me where.

*J.* With the high gods in heaven.

*U.* If right is up there,  
What of Zeus, when he played his old pa such  
a trick ? 905

*J.* Oh ! this blasphemy's spreading : I'm feeling  
quite sick

- U. You're a poor blind old bat, out of tune with the times.  
 J. You're a shameless young scoundrel, debauched with your crimes.  
 U. Those are names sweet as roses.  
 J. A sycophant too.  
 U. You crown me with lilies. 910  
 J. You parricide, you—  
 U. I assure you you're pouring pure gold on my head.  
 J. In my days it was thought far more like molten lead.  
 U. Then I've all the more credit for keeping so cool.  
 J. Your cheek is unbounded. 915  
 U. You old-fashioned fool.

- Δι. διὰ σὲ δὲ φοιτᾶν  
 οὐδεὶς ἐθέλει τῶν μειρακίων·  
 καὶ γνωσθήσῃ ποτ' Ἀθηναίοις  
 οἷα διδάσκεις τοὺς ἀνοήτους.  
 Αδ. αὐχμεῖς αἰσχρῶς. Δι. σὺ δέ γ' εὖ πράττεις.  
 καίτοι πρότερόν γ' ἐπτώχευες, 921  
 Τήλεφος εἶναι Μυσοῦς φάσκων,  
 ἐκ πηριδίου  
 γνώμας τρώγων Πανδελετείους.  
 Αδ. ὦμοι σοφίας— Δι. ὦμοι μανίας— 925  
 Αδ. ἥς ἐμνήσθης—  
 Δι. τῆς σῆς, πόλεώς θ' ἥτις σε τρέφει  
 λυμαινόμενον τοῖς μειρακίοις.  
 Αδ. οὐχὶ διδάξεις τοῦτον Κρόνος ὢν.  
 Δι. εἶπερ γ' αὐτὸν σωθῆναι χρὴ 930  
 καὶ μὴ λαλιὰν μόνον ἀσκῆσαι.  
 Αδ. (*stretching out his hand towards* PHEIDIPPIDES) δεῦρ'  
 ἵθι, τοῦτον δ' ἔα μαίνεσθαι.  
 Δι. κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλῃς.  
 Χο. (*intervening*) παύσασθε μάχης καὶ λειδορίας.  
 ἀλλ' ἐπιδείξαι σύ τε τοὺς προτέρους 935

ἅττ' ἐδίδασκες, σὺ τε τὴν καινὴν  
παίδευσιν, ὅπως ἂν ἀκούσας σφῶν  
ἀντιλεγόντοιν κρίνας φοιτᾷ.

Δι. δρᾶν ταῦτ' ἐθέλω. Αδ. καῖγωγ' ἐθέλω.

Χο. φέρε δὴ πρότερος λέξει πρότερος ; 940

Αδ. τούτῳ δώσω·

καὶ τ' ἐκ τούτων ὧν ἂν λέξῃ

ῥηματίοισιν καινοῖς αὐτὸν

καὶ διανοαῖς κατατοξεύσω.

τὸ τελευταῖον δ', ἣν ἀναγρύξῃ,

945

τὸ πρόσωπον ἅπαν καὶ τῷ φθαλμῷ

κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν

ὑπὸ τῶν γνωμῶν ἀπολεῖται.

#### AGON.

*Chor.* Now, my pair of wits, Use the arms you carry—  
Now for verbal hits, Wordy thrust and parry :  
Forward to the charge ! Let each rival artist  
Show the world at large Which of you's the  
smartest :

For my friends will find That it's past denial 955  
All their march of mind Is upon its trial.

So you, who used our sires to teach in the school  
of an old morality,

Let us hark to the thundering voice of your pride,  
come give us a taste of your quality. 960

*J.* Listen, and I'll tell you clearly what the ancient  
system meant,

When I prospered teaching right, and virtue was  
an ornament,

Little boys might just be seen but never heard,  
was then the rule :

Two and two along the streets they plodded to  
the district school

Soberly, and with no coats on, even through the  
snow and rain. 965

- There they might not cross their legs, but learnt  
to sing some ancient strain,  
'Holy Pallas, city-sacker', or 'Now raise the  
shout of praise',  
Keeping the old tunes and measures chanted in  
their fathers' days.  
And whoever played the fool or tried to modernize  
the song,  
Putting in some nasty trill, or stopping on a note  
too long, 970  
Like your up-to-date performers, trying by their  
sickly strains  
To corrupt the good old music—got a dusting  
for his pains.
- U. Dear old-fashioned, pre-historic, Unicorn and  
Lion stuff,  
Taught before the Ark and Deluge. 985
- J. Yet, my friend, 'twas good enough  
To produce our old-world heroes and the men of  
Marathon:  
But to-day you teach the boys to put their coats  
and ulsters on.  
So good youth, take heart and vote for my  
success and his defeat; 990  
Then you'll learn to hate this lounging at the  
Baths and in the Street,  
Learn to blush at all that's shameful, flush  
when insults meet your ear,  
Rise and leave your seat politely, when you see  
your elders near,  
Never try to cheat your parents, or do anything  
that's vile,  
For 'tis yours to set the type of Honour in the  
modern style. 995
- U. If you follow his advice, my boy, it's ten to one,  
I'll bet, 1000  
You'll become a dull young blockhead and they'll  
call you 'Mamma's pet'.
- J. No, you'll be a ruddy-cheeked and smooth-  
skinned athlete all your days,  
Not a lounging, chatt'ring gossip, following the  
modern craze,



Always wrangling in the law-courts, quibbling  
when you cannot prove :

No, you'll go and run your laps beneath the  
olives in the Grove, 1005

With some quiet, sober comrade, wreathed with  
silver bulrushes,

Redolent of shiv'ring poplars, laurels, and a mind  
at ease,

Happy in the joy of spring-time, when the flowers  
are born again,

And the elm-tree gently whispers secrets to the  
list'ning plane.

If you'll just carry out the few precepts I preach,  
And give your attention to all that I teach, 1010

Your chest shall be broad, your skin shall be white,

Your shoulders robust, your tongue short and  
polite.

But if you behave like the youths of to-day, 1015

Your chest will be narrow, your skin will be grey,

Your shoulders will shrink, and your tongue will  
extend,

And your public harangues never come to an end :

At last you'll believe that black is white, 1020

That right is wrong and wrong is right.

*Chor.* High and great his creed's profession :

How from all the teacher says

Virtue shines and sage Discretion

And the bliss of olden days ! 1025

You, sir, now, whose smart young clients

Idolize your modern Science,

Something very shrewd and clever

You must now to say endeavour,

If like him you'd win our praise. 1030

But keen must be your arguments to save you  
from disaster,

Unless you'd be a laughing-stock and own you've  
met your master. 1035

*Αδ.* καὶ μὴν πάλαι γ' ἐπιτιγόμεν τὰ σπλάγχνα καπε-  
θύμουν

ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.

- ἐγὼ γὰρ ἤττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην  
 ἐν τοῖσι φροντισταῖσιν, ὅτι πρότιστος ἐπενόησα  
 τοῖσιν νόμοις καὶ ταῖς δίκαις τάναντί' ἀντιλέξει.  
 καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,  
 αἰρούμενον τοὺς ἤττους λόγους ἔπειτα νικᾶν. 1042  
 σκέψαι δὲ τὴν paίδευσιν ἥ πέποιθεν ὥς ἐλέγξω,  
 ὅστις σε θερμῷ φησι λοῦσθαι πρῶτον οὐκ ἔασειν.  
 καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά ;  
 Δι. ὅτι ἡ κάκιστόν ἐστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα. 1046  
 Αδ. ἐπίσχεις· εὐθύς γάρ σ' ἔχω μέσον λαβὼν ἄφυκτον.  
 καί μοι φράσον, τῶν τοῦ Διὸς παίδων τίς ἄνδρ'  
 ἄριστον  
 ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόρους  
 ποιῆσαι. 1049  
 Δι. ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω.  
 Αδ. ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά ;  
 καίτοι τίς ἀνδρειότερος ἦν ;  
 Δι. ταῦτ' ἐστὶ ταῦτ' ἐκεῖνα,  
 ἃ τῶν νεανίσκων αἰεὶ δι' ἡμέρας λαλούντων  
 πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαί-  
 στρας. 1054  
 Αδ. εἴτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαινῶ.  
 εἰ γὰρ ποιηρὸν ἦν, "Ὀμηρος οὐδέποτ' ἂν ἐποίει  
 τὸν Νέστορ' ἀγορητὴν ἂν οὐδὲ τοὺς σοφοὺς  
 ἅπαντας.  
 ἀνείμι δῆτ' ἐντεῦθεν ἐς τὴν γλῶτταν, ἣν ὁδὸν μὲν  
 οὗ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δέ φημι.  
 καὶ σωφρονεῖν αὖ φησι χρῆναι· δύο κακῶ μεγί-  
 στω. 1060  
 ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη  
 ἀγαθόν τι γενόμενον, φράσον, καί μ' ἐξέλεγξον  
 εἰπών.

J. That's not hard. By self-control, for instance,  
 Peleus won his sword.

U. And a pretty gift for Peleus that good sword  
turned out to be.

Why Hyperbolus, the lampman, by consistent  
villainy 1065

Very soon amassed his thousands, but a sword—  
upon my life!

J. Well, but self-control at least gave Peleus Thetis  
for his wife.

U. Yes, and then she went and left him. It won't  
do, my poor old fool. 1070

(*Turning to PHEIDIPPIDES*) Just consider, dear  
young friend, the blessings of this ancient  
rule,

Think of all the jaunts and pleasures that you  
lose by being good.

Now, I ask, is life worth living, if you've got to  
be a prude?

Let that pass. Next take a case that may occur  
to any man. 1075

Suppose you fall in love and shock the chaperones,  
what plan

Have you got to stop the gossips? Why, you've  
not a word to say,

But if I'm your friend, dance, prattle, and let  
nature have her way;

And then if they ask you questions, 'tis an easy  
repartee

To say you've done no harm at all; for any one  
can see, 1080

That as Zeus himself was always such a gallant  
lady's man,

There's no reason why a mortal shouldn't ape  
him, if he can.

(*To the Just Argument*)

Now what's your reply? 1101

J. I'm defeated and done.

No, don't ask me why:

Take my cloak and begone:

I'll desert the old crew

And come over to you.

(*The two Arguments withdraw into the school.*)

(*Enter* SOCRATES and STREPSIADES.)

*Socr.* Have you decided? will you take your son 1105  
Or shall I teach him the great art of speaking?

*Str.* Teach him and punish him and don't forget  
To grind him hard and give him a fine edge;  
One side for petty suits, and on the other  
Strop his jaw nice and sharp for politics. 1110

*Socr.* All right: I'll send him back a first-class sophist.

*Pheid.* A pale-faced good-for-nothing, I expect.

*Chor.* Well, start at once: but I believe, old man,  
You'll wish you'd tried a rather different plan.

[*Exeunt* SOCRATES, STREPSIADES, and PHEIDIPPIDES.]

(*The Chorus move forward to sing the Second Parabasis.*)

*Chor.* O ye judges, hear the blessings you may win  
from us to-day, 1115

If you give a righteous judgement, and to us due  
honour pay.

First, when in the spring you wish to till your  
lands before you sow,

On you first we'll send our showers, and the  
rest will have to wait;

Then when early grapes are sprouting, we will  
guard the young vine-row,

We will see no drought shall slay it, no, nor  
rainstorms over-great. 1120

But if some poor wight among you disregard our  
deity,

Let us tell him very clearly what will be his  
penalty.

Not a single drop of grape-juice nor aught else  
from off his land

Shall he harvest; when his olives and his vines  
are shooting out,

Straight we'll hack the buds off, slinging stinging  
rain with ruthless hand. 1125

Or if he begins some roofing, then we'll lash the  
hail about;

Very soon we'll smash his tiling with our bullets  
from the sky.



If he makes a wedding for himself or friends or family,  
 Then all night we'll drench the torches : soon in penitence he'll sigh :  
 'I would rather live in Egypt than have voted wrongfully.'

1130

(*The Chorus retire and STREPSIADES enters with a sack of meal over his shoulder.*)

Στ. (*reckoning on his fingers*) πέμπτη, τετράς, τρίτη,  
 μετὰ ταύτην δευτέρα,  
 εἶθ' ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν  
 δέδοικα καὶ πέφρικα καὶ βδελύττομαι,  
 εὐθὺς μετὰ ταύτην ἔσθ' ἔνη τε καὶ νέα.  
 πᾶς γάρ τις ὁμνὺς οἷς ὀφείλων τυγχάνω, 1135  
 θεῖς μοι πρυτανεῖ' ἀπολεῖν μέ φησι κάξολεῖν,  
 κάμου μέτριά τε καὶ δίκαι' αἰτουμένον,  
 "ὦ δαιμόνιε τὸ μέν τι νυνὶ μὴ λάβῃς,  
 τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες", οὗ φασὶν ποτε  
 οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με 1140  
 ὥς ἄδικός εἰμι, καὶ δικάσεσθαι φασὶ μοι.  
 νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,  
 εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.  
 τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.  
 (*he knocks at the door of the school*) παῖ, ἡμί, παῖ παῖ.

(*Enter SOCRATES.*)

Σω. Στρεψιάδην ἀσπάζομαι.

Στ. κάγωγέ σ'. ἀλλὰ τουτονὶ πρῶτον λαβέ· 1146

(*giving the sack to SOCRATES*) χρὴ γὰρ ἐπιθανμάζειν  
 τι τὸν διδάσκαλον.

καί μοι τὸν υἱὸν εἰ μεμάθηκε τὸν λόγον  
 ἐκεῖνον εἴφ' ὃν ἀρτίως εἰσήγαγες.

Σω. μεμάθηκεν. Στ. εὖ γ' ὦ παμβασίλει' Ἀπαιόλη.

Σω. ὥστ' ἀποφύγοις ἂν ἦντιν' ἂν βούλῃ δίκην. 1151

Στ. κεί μάρτυρες παρήσαν, ὅτ' ἐδανειζόμεν :

Σω. πολλῶ γε μᾶλλον, καὶ παρῶσι χίλιοι.

Στ. (*dancing for joy*) βοάσομαί τᾶρα τὰν ὑπέρτονον

βοάν. ἰὼ κλάετ' ὦβολοστάται

1155

αὐτοί τε καὶ τάρχαῖα καὶ τόκοι τόκων·

οὐδὲν γὰρ ἂν με φλαῦρον ἐργάσαισθ' ἔτι,

οἶος ἐμοὶ τρέφεται

τοῖσδ' ἐνὶ δώμασι παῖς,

ἀμφήκει γλώττη λάμπων,

1160

πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη,

λυσανίας πατρώων μεγάλων κακῶν·

ὃν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ.

Σω. (*calling through the door of the school*)

ὦ τέκνον ὦ παῖ ἔξελθ' οἴκων,

1165

ἄιε σοῦ πατρός.

ὅδ' ἐκείνος ἀνὴρ.

(*Enter PHEIDIPPIDES.*)

Στ. ὦ φίλος ὦ φίλος.

Σω. ἄπιθι λαβῶν τὸν νιόν.

[*Exit SOCRATES.*]

Str. (*embracing PHEIDIPPIDES*) My child, my child.  
Hurrah! Hurrah!

1170

First I *am* glad to see you look so pale,

At last Denial's written on your face

And Contradiction and the fine fresh bloom

Of Philosophic Doubt; 'What's that you say?'

You've got the mark of injured innocence

1175

Which hides the villain—Yes, I know it well.

In your eyes shines the real old Attic look.

Now save me, as you ruined me before.

*Pheid.* Why what alarms you so?

*Str.* The old and new.

*Pheid.* The old and new? what's that?

*Str.* Of course the day

1179

On which they swear they'll pay the court-fees in.

*Pheid.* They'll lose their fees, that's certain: one day  
can't

Be both the old and new at the same time.

*Str.* Why, what d'you mean?

*Pheid.* Mean! why how could a woman  
Be a young girl and an old hag at once?

*Str.* Well, it's the custom. 1185

*Pheid.* Yes, for men don't know  
The proper meaning of the law.

*Str.* What meaning?

*Pheid.* Old Solon was the people's friend at heart.

*Str.* What has that got to do with the old and new?

*Pheid.* So he ordained the summons for two days,  
The old day and the new, that in this way 1190  
The court-fees might be paid on the new moon.

*Str.* Then why put in the old?

*Pheid.* My dear good sir,  
So that the debtors might have one whole day  
On which to come to terms, and if they didn't,  
At dawn on new moon trouble might begin. 1195

*Str.* Well then, why don't the archons take the fees  
On the new-moon day, not on old and new?

*Pheid.* I think they're like the Tasters for the Feast;  
They want to get their fees in in advance,  
And so they just foretaste them by a day. 1200

*Str. (to the audience)* My poor dear friends, why d'you  
sit gaping there?

We've got the wits, and you are just our victims,  
You're mere stones, ciphers, jam-pots in a row—  
So don't mind if I sing a bar or two 1204  
To mark our luck, my own and my son's here.

*(He bursts into song)* 'Bravo, old Strepsiades,  
You're a match for two,  
And your boy Pheidippides,  
He takes after you.'

That's what you're sure to hear

All the neighbours cry, 1210

When they greet you with a cheer,

As you're passing by,

Back from your victory over the law:

So come home to dinner and sharpen your jaw.

*(STREPSIADES and PHEIDIPPIDES go into the house.)*

(Enter from the side PASIAS, the money-lender, with a friend.)

Πα. εἴτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προΐεναι;  
οὐδέποτε γ', ἀλλὰ κρεῖττον εὐθὺς ἦν τότε 1215  
ἀπερυθριαῖσαι μᾶλλον ἢ σχεῖν πράγματα,  
ὅτε τῶν ἑμαυτοῦ γ' ἕνεκα νυνὶ χρημάτων  
ἔλκω σε κλητεύσονται, καὶ γενήσομαι  
ἐχθρὸς ἔτι πρὸς τούτοισιν ἀνδρὶ δημότῃ.  
ἀτὰρ οὐδέποτε γε τὴν πατρίδα καταισχυνῶ 1220  
ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην—

Στ. (coming out from the house) τίς οὗτοςί;

Πα. ἐς τὴν ἔνῃν τε καὶ νέαν.

Στ. (turning to PASIAS' friend) μαρτύρομαι,  
ὅτι ἐς δὺ εἶπεν ἡμέρας. τοῦ χρήματος;

Πα. τῶν δῶδεκα μνῶν, ἃς ἔλαβες ὠνούμενος  
τὸν ψαρὸν ἵππον. Στ. ἵππον; οὐκ ἀκούετε;  
ὃν πάντες ὑμεῖς ἴστε μισοῦνθ' ἵππικῇν. 1226

Πα. καὶ νῇ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

Στ. μὰ τὸν Δί' οὐ γάρ πω τότ' ἐξηπίστατο  
Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

Πα. νῦν δὲ διὰ τοῦτ' ἕξαριτος εἶναι διανοεῖ: 1230

Στ. τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;

Πα. καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεοὺς  
ἵν' ἂν κελεύσω γῶ σε; Στ. τοὺς ποίους θεοὺς

Πα. τὸν Δία, τὸν Ἑρμῆν, τὸν Πόσειδῶ.

Στ. νῇ Δία  
καὶν προσκαταθεῖν γ' ὥστ' ὁμόσαι τριώβολον.

Πα. ἀπόλοιο τοίνυν ἕνεκ' ἀναιδείας ἔτι. 1236

Στ. (looking at him critically) ἄλσιν διασμηχθεὶς ὄναιτ'  
ἂν οὗτοςί.

Πα. οἴμ' ὥς καταγελαῖς. Στ. ἐξ χοᾶς χωρήσεται.

Πα. οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς  
ἐμοῦ καταπροίξει. Στ. θαυμασίως ἦσθην θεοῖς,  
καὶ Ζεὺς γέλοιος ὁμνύμενος τοῖς εἰδόσιν. 1241



Πα. ἦ μὴν σὺ τούτων τῷ χρόνῳ δώσεις δίκην.  
 ἀλλ' εἴτ' ἀποδώσεις μοι τὰ χρήματ' εἴτε μή,  
 ἀπόπεμψον ἀποκρινάμενος.

Στ. ἔχε νυν ἥσυχος.  
 ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σαφῶς. 1245

[Exit STREPSIADES into the house.]

Pas. (to his friend) What will he do?

Fr. I think he's going to pay.

(Re-enter STREPSIADES with a trough in his hand.)

Str. Now, where's the chap who's asking me to pay?  
 Just tell me, please, what this is.

Pas. That, a meal-trough.

Str. And yet you hope to get your money back!  
 I really couldn't pay a man a penny, 1250  
 Who dares to call a femeal-trough a meal-trough.

Pas. You really won't pay then?

Str. Not if I know it.

And as for you, make haste and take your hook.

Pas. All right, I'll go, but, as I live, I warn you  
 I'll take a summons out immediately. 1255

Str. You'll lose the fees besides your fifty pounds.

[Exit PASIAS.]

And yet I hardly want him to do that,  
 He fell into the 'meal-trough' trap so nicely.

[STREPSIADES enters the house.]

(Enter AMYNIAS, another money-lender, battered and  
 muddy.)

Am. Ah me! ah me!

Str. Hullo! who's this lamenting? can it be 1260  
 Some hero in a play of Carcinus?

Am. Would you know who I am? I am a most  
 Unlucky mortal.

Str. Don't come near us then.

Am. 'O cruel chance, that broke my chariot-rail:  
 O fate! O Pallas, thou hast me undone.' 1265

Str. Why, what harm has Tlepolemus done you now?

Am. Now don't laugh at me, sir, but tell your son  
 To give me back the money that he borrowed:  
 I want it badly since this accident.

- Str.* What money? 1270  
*Am.* Why the money that I lent him.  
*Str.* Good Lord! you really are in a bad way.  
*Am.* I am: I've just been thrown by my new pair.  
*Str.* You talk as if you'd been thrown on your nut.  
*Am.* I talk? I only want my money back.  
*Str.* You can't be well, my good sir. 1275  
*Am.* What d'you mean?  
*Str.* I swear you've got concussion of the brain.  
*Am.* I swear you'll find yourself in court at once,  
 If you don't pay my money.  
*Str.* Tell me then,  
 Do you believe, each time it rains, that Zeus 1280  
 Sends down fresh water, or d'you think the sun  
 Draws up the same rain from the earth again?  
*Am.* I don't know really and don't care a scrap.  
*Str.* What right have you to get your money back,  
 If you know nothing of the atmosphere?  
*Am.* Well, if you're hard up, pay the interest. 1285  
*Str.* What sort of animal's this interest?  
*Am.* Why, month by month and day by day it grows  
 Larger and larger, as the time goes by.  
*Str.* Well, what d'you think about the sea? Does it  
 Grow larger than it used to be? 1291  
*Am.* Of course not:  
 How could it possibly?  
*Str.* Then, my good sir,  
 If all the rivers flow into the sea  
 And cannot make it larger, how can you  
 Expect your wretched interest to grow? 1295  
 Now just make yourself scarce and leave the  
 house.  
 (To a slave) Bring me my whip.  
*Am.* I'll summons you for that.  
*Str.* Get along with you.—Drive on, old grey mare.  
*Am.* I'll charge you for assault.  
*Str.* Now trot along,  
 Old wheeler, or I'll prick you up a bit. 1300  
 You're going? Yes, I thought I'd make you  
 move,  
 You and your trap and wheels and everything.  
 [Exit AMYNIA. STREPSIADES goes back into the house.]

Χο. οἶον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ [στρ.  
 γέρων ὃδ' ἐρασθεῖς  
 ἀποστερηῆσαι βούλεται 1305  
 τὰ χρήμαθ' ἀδανείσατο·  
 κοῦκ ἔσθ' ὅπως οὐ τήμερον  
 λήψεταιί τι πρᾶγμ', ὃ τοῦ-  
 τον ποιήσει τὸν σοφιστὴν κακῶς, 1309  
 ἀνθ' ὧν πανουργεῖν ἤρξατ', ἐξαίφνης λαβεῖν κακὸν  
 τι.

οἶμαι γὰρ αὐτὸν αὐτίχ' εὐρήσειν ὅπερ [ἀντ.  
 πάλαι ποτ' ἐπῆται  
 εἶναι τὸν υἱὸν δεινὸν οἱ  
 γνώμας ἐναντίας λέγειν  
 τοῖσιν δικαίοις, ὥστε νι- 1315  
 κᾶν ἅπαντας οἷσπερ ἄν  
 ξυγγένηται, κᾶν λέγῃ παμπόνηρ'.  
 ἴσως δ' ἴσως βουλήσεται κᾶφωνον αὐτὸν εἶναι. 1320

(STREPSIADES runs screaming from the house pursued by  
 PHEIDIPPIDES with a whip.)

Στ. ἰοὺ ἰοῦ.

ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,  
 ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.  
 οἷμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.  
 ὦ μιὰρὲ τύπτεις τὸν πατέρα : 1325

Φε. φήμ' ὦ πάτερ.

Στ. ὁρᾷθ' ὁμολογοῦνθ' ὅτι με τύπτει.

Φε. καὶ μάλα.

Στ. ὦ μιὰρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

Φε. αὐθὶς με ταῦτ' αὐτὰ καὶ πλείω λέγε.  
 ἄρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά ; 1329

Στ. ὦ παμπόνηρε. Φε. πάττε πολλοῖς τοῖς ρόδοις.

Στ. τὸν πατέρα τύπτεις ; Φε. κάποφανῶ γε νῆ Δία  
 ὥς ἐν δίκη σ' ἔτυπτον. Στ. ὦ μιὰρώτατε,  
 καὶ πῶς γένοιτ' ἄν πατέρα τύπτειν ἐν δίκη ;

Φε. ἔγωγ' ἀποδείξω καὶ σε νικήσω λέγων.

Στ. τουτὶ σὺ νικήσεις ; Φε. πολὺ γε καὶ ῥαδίως.  
ἐλοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν. 1336

Στ. ποίοιν λόγοιν ; Φε. τὸν κρείττον' ἢ τὸν ἥττονα.

Στ. ἐδιδασάμην μέντοι σε νῆ Δί' ὃ μέλε  
τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε  
μέλλεις ἀναπείσειν, ὥς δίκαιον καὶ καλὸν 1340  
τὸν πατέρα τύπτεισθ' ἐστὶν ὑπὸ τῶν υἱέων.

Φε. ἀλλ' οἶομαι μέντοι σ' ἀναπείσειν, ὥστε γε  
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

Στ. καὶ μὴν ὅ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

*Chor.* Now bethink you, aged man, (*Strophe.*) 1345  
How to worst him if you can,  
Though in argument he's dangerously pat—  
And I cannot but believe  
He has something up his sleeve,  
Or he'd ne'er be so unprincipled as that ! 1350

So tell us how the fight began, and lay the case  
before us :

I'm certain that you can't object to state it to the  
Chorus.

*Str.* Well, I'll tell you, if you wish it, how this fatal  
quarrel grew :

I was giving him a dinner—as you know I meant  
to do—

And I asked him if he wouldn't take his lyre and  
play a piece 1355

Like that song of old Simonides, ' The Ram who  
lost his Fleece ' ;

But he said none but old fossils cared to play the  
lyre still,

And to sing while they were drinking, like a  
woman at the mill.

*Pheid.* Surely that deserved a beating, and a good sound  
kicking too,

To ask for songs at dinner, as old fogies used to do.

*Str.* Only hear the stuff he's talking—that is what he  
said just now, 1361



And as for poor Simonides, he wasn't worth a blow.

So I handed him a myrtle-branch and asked him to recite

A little bit of Aeschylus: at that he cursed outright: 1365

'D'you suppose I reckon Aeschylus a poet worth the name?

He's a noisy, incoherent, break-jaw ranter past all shame.'

Then, as you can well imagine, I was furious, but still,

I bit my lip and answered: 'Well, just sing me, if you will

Something out of the new poets, something really good and smart.' 1370

So he sang me some Euripides, a tale about the wrong

That some brute did to his sister: God forgive him for the song.

Then I really couldn't stand it and I let him have it hot:

I swore and cursed him roundly, and so after that we fought

Tooth and nail, as we were bound to, and the end was—out he flew, 1375

And pummelled me and strangled me and beat me black and blue.

*Pheid.* And richly you deserve it: you don't like Euripides,

The cleverest of poets—

*Str.* He's a——no, don't hit me, please, I didn't call him anything.

*Pheid.* I'd like to see you try.

*Str.* You ungrateful brute, I brought you up, and when you used to cry 1380

I knew what you were wanting, and you hadn't to ask twice:

You only had to whine and whimper 'bru', and in a trice

I was off to get you milk, and if you shook your little head

And called again for 'mamma', then I knew you  
wanted bread. 1390

*Chor.* All the youngsters, it is clear (*Antistrophe*).  
Long impatiently to hear  
How their interests this champion will protect :  
For I wouldn't give a pin  
For an aged parent's skin 1395  
Should he prove that his behaviour was correct.

So now, my engineer of words and curious novel  
pleadings,  
Make out a case to justify your somewhat strange  
proceedings.

*Φε.* ὥς ἡδὺ καινοῖς πράγμασιν καὶ δεξιόις ὁμιλεῖν, 1399  
καὶ τῶν καθεστῶτων νόμων ὑπερφρονεῖν δύνασθαι.  
ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνῃ προσείχον,  
οὐδ' ἂν τρί' εἰπεῖν ῥήμαθ' οἶός τ' ἦν πρὶν ἐξαμαρτεῖν·  
νυνὶ δ' ἐπειδὴ μ' οὐτοσὶ τούτων ἔπαυσεν αὐτός,  
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερί-  
μναις, 1404

αἶμαι διδάξειν ὥς δίκαιον τὸν πατέρα κολάζειν.

*Στ.* ἵππευε τοίνυν νῆ Δί', ὥς ἔμοιγε κρεῖττόν ἐστιν  
ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτρι-  
βῆναι.

*Φε.* ἐκεῖσε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,  
καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ' ἔτυπτες;

*Στ.* ἔγωγέ σ' εὐνοῶν τε καὶ κηδόμενος. 1410

*Φε.* εἶπε δὴ μοι,

οὐ κάμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως  
τύπτειν τ', ἐπειδὴ περ γε τοῦτ' ἐστ' εὐνοεῖν τὸ  
τύπτειν;

πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῶον  
εἶναι, 1413

τοῦμὸν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καὶ γώ.  
κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; . . .  
φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον εἶναι.

ἐγὼ δὲ γ' ἀντείποιμ' ἂν ὥς δις παῖδες οἱ γέροντες·  
εἰκὸς δὲ μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,  
ὅσῳ περ ἔξαμαρτάνειν ἤττον δίκαιον αὐτοῦς. 1419

Στ. ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν.

Φε. οὐκ οὐν ἀνὴρ ὁ τὸν νόμον θεὸς τοῦτον ἦν τὸ πρῶτον  
ὥσπερ σὺ καὶ γώ, καὶ λέγων ἔπειθε τοὺς παλαιούς ;  
ἤττόν τι δῆτ' ἔξεστι καμοὶ καινὸν αὖ τὸ λοιπὸν  
θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντιτύπτειν ;  
ὅσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι,  
ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.  
σκέψαι δὲ τοὺς ἀλεκτρυόνας καὶ τᾶλλα τὰ βοτὰ  
ταυτί, 1427

ὥς τοὺς πατέρας ἀμύνεται· καίτοι τί διαφέρουσιν  
ἡμῶν ἐκεῖνοι, πλήν γ' ὅτι ψηφίσματ' οὐ γράφουσιν ;

Στ. τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρυόνας ἅπαντα μιμεῖ, 1430  
οὐκ ἐσθίεις καὶ τὴν κόπρον καπὶ ξύλου καθεύδεις ;

Φε. οὐ ταῦτ' ὦ τᾶν ἐστίν, οὐδ' ἂν Σωκράτει δοκοίη.

Str. Then don't beat me : if you do, you'll only have  
yourself to blame.

Pheid. How d'you mean ?

Str. Why, if I beat you, I a father's right can claim.  
So can you, when you beat *your* son. 1435

Pheid. But if I don't have a son,  
I'll have had my tears for nothing, while you're  
getting all the fun.

Str. Well, my friends, I can't help thinking there is  
justice in his plea :  
We old men should give the young ones a fair  
share of liberty,  
And if we sin and smart for it, we really can't  
complain.

Pheid. Now consider one more aspect. 1440

Str. Or you'll beat me once again.

Pheid. But perhaps it will console you for the pain  
you've just gone through.

Str. Can you teach me to enjoy it, when I'm beaten  
black and blue ?

Pheid. I'm for beating mother just as much as you.

- Str.* What 's that he says?  
It gets worse and worse each minute.
- Pheid.* Well, just let me put my case,  
And unless the Worse Argument's lost all its  
beauty, 1444  
I'll prove that to beat one's own mother's a duty.
- Str.* If you prove that, all the faster  
Are you bound to go to Hell,  
With Socrates, your master 1450  
And your Arguments as well.  
(*turning to the Chorus*)  
And it's you I've got to blame,  
You Clouds, to whom I prayed,  
You have played me a low game,  
When you promised me your aid.
- Chor.* No, no, you've only got yourself to blame :  
You chose base means, and you have suffered  
for it. 1455
- Str.* Then why did you not tell me this at once  
Instead of luring on a poor old rustic?
- Chor.* Because we always do this every time  
We meet a man attracted to low ways :  
It's best, we think, to bring him into trouble, 1460  
And then he learns to reverence the gods.
- Str.* It's a hard lesson, Clouds, but it's deserved.  
I ought not to have tried to steal the money  
That I had borrowed. Come, Pheidippides,  
Let's make an end of that beast Chaerephon 1465  
And Socrates, who cheated both of us.
- Pheid.* I'll take no part in injuring my masters.
- Str.* 'Yea, thou shalt worship Zeus, thy fathers' god.'
- Pheid.* 'My fathers' god!' you're dreadfully old-fashioned.  
Does Zeus exist? 1470
- Str.* He does.
- Pheid.* Indeed he doesn't :  
'Vortex is king, and he has kicked out Zeus.'
- Str.* He hasn't kicked him out, though I once thought  
so,  
Thanks to this Vortex here. Fool that I was,  
To think a clay pot could have been a god.
- Pheid.* Stop here, and gibber to yourself—I'm going. 1475
- [Exit PHEIDIPPIDES.]



Στ. οἷμοι παρανοίας· ὥς ἐμαινόμεν· ἄρα,  
 ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτη.

(He turns to the statue of Hermes before the door of his house.)

ἀλλ' ὦ φίλ' Ἑρμῇ μηδαμῶς θύμαινέ μοι  
 μηδέ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε  
 ἐμοῦ παρανοήσαντος ἀδολεσχία· 1480  
 καί μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφὴν  
 διωκάθω γραψάμενος εἴθ' ὅ τι σοι δοκεῖ.

(he puts his ear to the statue's lips and listens.)

ὀρθῶς παραινεῖς οὐκ ἔων δικορραφεῖν,  
 ἀλλ' ὥς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν  
 τῶν ἀδολεσχῶν. (calling into the house) δεῦρο 1485  
 δεῦρ' ὦ Ξανθία,

κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,  
 κάπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον  
 τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,  
 ἕως ἂν αὐτοῖς ἐμβάλης τὴν οἰκίαν·  
 ἐμοὶ δὲ δᾶδ' ἐνεγκάτω τις ἡμμένην, 1490  
 καὶ γὰρ τιν' αὐτῶν τήμερον δοῦναι δίκην  
 ἐμοὶ ποιήσω, κεῖ σφόδρ' εἴσ' ἀλαζόνες.

(A pupil appears at a window of the Thinking-School.)

Μα<sup>α</sup>. ἰοὺ ἰού.

Στ. σὸν ἔργον ὦ δὰς ἰέναι πολλὴν φλόγα.

Μα<sup>α</sup>. ἄνθρωπε, τί ποιεῖς;

Στ. (waving a torch) ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ  
 διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας; 1496

(Another pupil appears.)

Μα<sup>β</sup>. οἷμοι τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

Στ. ἐκεῖνος οὐπερ θοῖμάτιον εἰλήφατε.

(*A third pupil appears.*)

Μαγ ἀπολείς ἀπολείς.

Στ. τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,  
ἦν ἡ σμινύη μοι μὴ προδῶ τὰς ἐλπίδας, 1500  
ἦ γὰρ πρότερόν πως ἐκτραχηλισθῶ πεσών.

(*Socrates appears himself.*)

Σω. οὗτος τί ποιεῖς ἐτέδον οὐπὶ τοῦ τέγους;

Στ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

Σω. οἴμοι τάλας δείλαιος ἀποπνιγήσομαι.

(*Chacrophon shouts from within.*)

Χα. ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι. 1505

Στ. τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,  
καὶ τῆς σελήνης ἐσκοπεῖσθε τὴν ἔδραν;

(*The statue of Hermes speaks.*)

Ερ. δίωκε βάλλε παῖε, πολλῶν οὐνεκα,  
μάλιστα δ' εἰδὼς τοὺς θεοὺς ὥς ἡδίκουν.

Χο. ἡγείσθ' ἔξω· κεχόρευται γὰρ 1510  
μετρίως τό γε τήμερον ἡμῖν.

[*Exeunt omnes.*]

## NOTES

6. The war is of course the Peloponnesian War against Sparta, which, when *The Clouds* was first produced in 423 B.C., had been going on for eight years. It told particularly harshly on the farmer class, to which Strepsiades and Aristophanes himself belonged, because the Spartans each spring invaded Attica and ravaged the land.

7. One of the effects of the war was that masters did not dare to punish or maltreat their slaves for fear that they should desert to the enemy. In the beginning of *The Knights* (21 ff.), which Aristophanes had produced in the previous year, two slaves are represented discussing whether they should desert.

17. the day of reckoning is in the Greek literally 'the twenties', i.e. the days from the twentieth up to the last day of the month, called the 'old and new' (see 1134 and 1178), on which debts had to be paid. The Athenians reckoned and paid interest by the month, not, as we do, by the year.

22. fifty pounds: literally 'twelve minae', a mina being about equivalent to four pounds of our money. Pasion is the money-lender who appears in l. 1213 to demand the payment of his interest.

24, 25. A typical Aristophanic pun.

28. The chariots were made in the form of the ancient war-chariots, drawn by four horses, but in Aristophanes' time such chariots were used only for racing and for sacred processions.

30. 'what mischance fell': another kind of humour of which Aristophanes is very fond. The words are a quotation from tragedy, probably from a play of Euripides. We must translate them accordingly by some tragic phrase.

31. Arynias is another money-lender, who comes in at l. 1259, having himself just had a carriage-accident.

35. To distraint: a technical legal term for seizing the goods of a debtor in order to get security for payment.

38. A still further form of Aristophanic joke: an unexpected conclusion to the sentence, 'I am being bitten by'—you expect him to say 'fleas', and he puts instead 'demarchos', the headman of the Attic village (demos), who acted as a sort of police officer, and would be responsible for the carrying out of the 'distrain'. We may represent it by

translating 'common pleas'. This form of joke was known in Greek as *παρὰ προσδοκίαν*, 'the unexpected'.

47. Megacles was an hereditary name in the family of the Alcmaeonidae to which Alcibiades belonged. His niece then would be a very aristocratic young lady.

50. and plenty: a form of the *παρὰ προσδοκίαν* joke of which Aristophanes is very fond—putting in an abstract word in the middle of a list of concrete things: cf. 1007.

54. She made the money spin. The verb used here and in 55 (*σπαθῶν*) meant literally to press down the threads of the woof on the loom with the comb (*σπάθη*), and so to make the cloth thick: it can therefore be naturally used as an expression for luxury.

57. μοι: not 'for me' but the 'dative of the person interested'; 'why, I ask?'. *ἦπτες*, a real imperfect, 'why were you trying to light?' *τὸν πότην . . . λύχνον*, 'the thirsty lamp', the one which uses most oil.

59. *τῶν παχειῶν . . . θρυαλλίδων*, '(one) of the thick wicks': partitive genitive.

63. *ἵππον προσετίθει*, 'was for putting *ἵππος* to it': another real imperfect.

65. *τοῦ πάππου*: according to the regular Athenian custom of naming boys after their grandfathers. Notice that there is a point in the name, 'Frugalsen'.

66. *τέως μὲν οὖν*: the expression is unusual in comedy and is probably a parody of the tragic manner: translate accordingly.

70. *ξυστίδ'*: a cloak of fine material as opposed to the *διφθέρα* (l. 72), the rough country coat worn by Strepsiades in the fields.

71. *μὲν οὖν*: introducing a correction as usual, 'No, but when'. *Φελλέως*, a rough, hilly district in Attica.

74. *ἵππερον*: a word invented by Aristophanes: we might say 'horse-pox', like 'chicken-pox'. *τῶν χρημάτων*, genitive governed by the *κατά* in *κατέχευε*, 'poured over'.

75. *ᾧδοῦ*: gen. after *φροντίζων*, 'pondering on a way'.

76. *δαιμονίως*: colloquial, 'awfully'.

80. *Φειδιππίδιον*: a diminutive of endearment, like *Σωκρατίδιον* used in 222.

82. *ἰδοῦ*, 'there'.

83. Poseidon was regularly associated with horses in Greek mythology. Strepsiades finds this a painful reminiscence.

84. μοί; see note on 57.

88. *ἑκστρεψον*: a metaphor from turning clothes inside out.

91. Pheidippides changes his oath, thinking that Dionysus will suit his father better than Poseidon.

94. All this is spoken by Strepsiades in a mysterious whisper. The title of the school, *φροντιστήριον*, is invented by Aristo-



phanes on the analogy of words like ἐργαστήριον, δικαστήριον, denoting the place where something is done. 'Reflectory' has been suggested as a translation.

96. The **extinguisher** (πυγείς) would be a round cover used to put a fire out. It would thus resemble the vault of the sky, in which the stars are regarded as the 'sparks' (ἄνθρακες).

98. It was always one of the charges against the Sophists that they took fees for their instruction. As a matter of fact Socrates is said never to have taken money, and this is therefore one of the points in which Aristophanes unfairly compares him with the Sophists.

101. **gentlemen** (καλοὶ κἀγαθοί): the term which the aristocratic party applied to themselves, and was sometimes applied to them derisively by the democrats. Strepsiades hopes to interest Pheidippides in them by this description.

103. **barefoot** is really true of Socrates.

104. Chacrephon was one of Socrates' most prominent disciples. He is said to have been a cadaverous looking man, with black hair and a squeaky voice, and Aristophanes elsewhere (*Birds* 1564) alludes to him as 'the Bat'.

109. Leogoras was a rich aristocrat, who was said, like Alcibiades, to have been concerned in the mutilation of the Hermae in 415 B. C.

112. Protagoras, the Sicilian sophist, is said to have boasted that he could make the worse argument appear the stronger. It is again a false charge as applied to Socrates.

120. The Greek means 'with my colour scraped off' (διακεκναισμένος). As we probably miss many actual tragic quotations, we may compensate occasionally by putting them in, where they are appropriate, if not actually demanded.

122. The **wheeler** (ὁ ζύγιος), the horse attached to the yoke of the chariot as opposed to the trace-horse (σπειραφόρος).

123. **to the dogs**: literally 'to the crows' (ἐς κίρακας), a regular imprecation in colloquial Greek.

126. Obviously a slang expression derived from boxing-matches in the palaestra.

131. τί ταῦτ' ἔχων στραγγέεσθαι; 'why do I keep loitering like this?' ταῦτα goes with στραγγέεσθαι, ἔχων is an idiomatic intransitive use, 'keeping at it'. Aristophanes is very fond of it: look at l. 509 and *Frogs* 202 οὐ μὴ φλυαρήσεις ἔχων.

132. **κόπτω**: the Greeks knocked by kicking the door: see λελάκτικας in 136. παῖ παιδίον is addressed to the slave within.

133. **βάλλ' ἐς κόρακας**, 'go to the devil'. βάλλ' is intransitive, and for ἐς κόρακας see note on 123.

134. In the formal statement of a name the Athenians always added the man's deme. In 210 Strepsiades, looking at the map, asks where his own deme Cicynna is.

136. ἀπεριμερίμνως, 'thoughtlessly', unworthily of a μεριμνοφροντιστής (101).

137. ἐξήμβλωκας, 'made it miscarry'. Strepsiades' thoughtless kicking has spoiled a great thought.

138. τηλοῦ γὰρ οἰκῶ: probably a tragic phrase again, 'I dwell afar among the fields'. τῶν ἀγρῶν, a partitive genitive, like that in the common ποῦ γῆς.

144. ἀνήρετ' ἄρτι . . ., this is of course a parody of the sort of scientific investigation which was supposed to go on among the adherents of the new school. Protagoras the sophist had said πάντων μέτρον ἄνθρωπος, 'man is the measure of all things', and Aristophanes ridicules this idea by making Socrates measure the flea's jump by the length of its own feet.

145. ψύλλαν: a good instance of what the grammars call the *accusativus de quo*: the subject of the indirect question is made by anticipation the object of the verb of questioning.

149. κηρὸν διατήξας. The process is elaborate. He melts the wax, dips the flea's feet into it, then when the wax has hardened, takes off the flea's 'shoes', and so measures the interval from Chaerephon's eyebrow to his own head.

151. Περσικαί were loose slippers, which the Greeks had imitated from the more luxurious eastern countries.

153. τῆς λεπτότητος: a 'genitive of exclamation', probably an extension of genitives after verbs like ζηλῶ, εὐδαιμονίζω. Cf. 818.

154-74. Some lines are here omitted in which further experiments of the same sort are described by the pupil.

177-9. These lines have always caused difficulty, because the commentators have tried to make a sensible story out of them. The probability is that Aristophanes intended them to be mere nonsense, spoken, however, in a tone of deep mystery. On the table, where the pupils used to take their evening meal, Socrates spread out, not the usual barley-meal, but ashes: he then took a spit and used it, not for cooking, but to make into a pair of compasses to draw geometrical patterns in the ashes. And then—while no one was looking—stole a cloak from the wrestling school! What good was that? say the commentators, and some of them want to change the reading to θυμάτιον, 'a piece of sacrificial meat'. We might answer, if we want to be rational, that the cloak could have been sold to buy meat. But it is much more likely that it is just nonsense, and it is evident that there was a stock joke about stealing the cloaks of novices, as we can see from lines 497, 856, 1103, and 1498.

180. τὸν Θαλήν. Thales of Miletus was the first of the Ionian philosophers who speculated about the nature of the world, and was always regarded as one of the great sages of antiquity. He lived about the beginning of the sixth century B. C.

183. μαθητιῶ, 'I want to be a disciple', a 'desiderative'

verb. So Aristophanes in *Plutus* (1099) says, *κλαυσιῶ*, 'I want to cry'.

184. It is probable that the interior of the *Φροντιστήριον* was shown to the audience by means of the *ἐκκύκλημα*, a rolling platform, which was pushed forward (see Introduction, p. 28). This device was employed by the tragedians to show scenes taking place inside the house, and is again parodied by Aristophanes in *The Acharnians* (409), where Euripides, being too busy writing a tragedy to come out and speak to Dicaeopolis, is 'rolled out' on the *ἐκκύκλημα*.

186. In 425 B.C. the democratic general, Cleon, had taken over the command and won a great victory by capturing the Spartan army in the island of Sphacteria, near Pylos, in Messenia. The Spartan prisoners were brought to Athens, and a series of proposals was made for their ransom, but the Athenians always refused. Aristophanes hated Cleon, and in *The Knights*, which is all about Cleon, is never tired of ridiculing him for having won the fruits of victory where others had done all the work: he also shows considerable compassion for the Spartan prisoners, and here it is the lean figures and pale faces of the pupils which remind Strepsiades of them.

188. Strepsiades fails to appreciate scientific research, and thinks of his own occupation in the country.

195. the **Master** is of course Socrates. The idea is that he likes to keep the pupils pale, and would be angry if he saw them in the fresh air.

203. Strepsiades is again on a wrong tack and thinks the pupil is referring to the 'measuring off' of land for allotments in some conquered territory, where the Athenians are placing a colony. Even when the pupil explains that geometry is to measure 'the whole world', he has still got allotments in his mind, and thinks that a most 'public-spirited' project.

206. A map would of course be a quite new idea to the rustic Strepsiades. He can only think of it as a picture, and is disappointed not to see 'the judges'. Remember that since pay had been assigned to the Athenians for serving on juries, the hearing and conducting of law-suits had become one of the regular occupations of Athenian life. Aristophanes attacked the litigious spirit which resulted in his play *The Wasps*.

210. **Cicynna**: see note on 134.

213. Another pun. Euboea 'stretches' along the north-eastern coast of Athens on the map. Strepsiades again takes it literally, and remembers that it was 'given a stretch' in 445 B.C. by the Athenians under Pericles, after it had revolted from the Athenian league.

217. The crane (*κρεμάθρα*) used to swing out Socrates' basket is a parody of the machine used in tragedy to repre-

sent the appearance of gods from the sky (see Introduction, p. 29).

221. The pupil is afraid of being caught by Socrates idling and in the open air.

222. Strepsiades uses the endearing diminutive *Σωκρατίδιον*: see on 80.

223. Socrates speaks in the mysterious and tragic manner of a great teacher.

225. **look upon . . . look down on**: the words (*περιφρονῶ, ἱπερφρονεῖς*) can both be used literally and also metaphorically in the sense of 'look down on', 'despise'. As we see later on in the play contempt of the gods was one of the regular charges brought against the Sophists, and was actually part of the accusation against Socrates at his trial.

230. **unless I'd craned**: the word used (*κρεμάσας*) suggests the crane (*κρεμάθρα*) on which Socrates was suspended.

232. **the wide sky, their kinsman**. So in *The Frogs* (892), Euripides, who is taken to be in league with the Sophists, speaks of the 'air, my nourishment'. And Anaximenes, the successor of Thales in Ionia, is said to have spoken of 'our soul, which is air'. The tendency of the early philosophers was towards physical explanations of the soul and mind.

237. As usual, Strepsiades is hopelessly muddled and mystified.

241. *τὰ χρήματ' ἐνεχυράζομαι*, 'I am having my goods dis-trained': see note on 35: an active construction transferred bodily to the passive.

243. *δεινὴ φαγεῖν*: lit. 'terrible at devouring'.

247. *θεοὶ ἡμῖν νόμισμ' οὐκ ἔστι*. Aristophanes brings out strongly the charge of impiety against Socrates. *νόμισμα* means 'a thing accepted' or 'believed' (*νομίζεω τοῖς θεοῖς* means 'to believe in the gods'; see 329), but Strepsiades understands it in its narrower and more usual sense of 'currency', 'coinage'. We might translate, 'Gods are not current with us'.

248. *τῷ γὰρ ὅμνυτ'*; 'by what do you swear?': an instrumental dative.

249. *σιδαρίοισιν*: small iron coins used in Byzantium. As it was a Doric colony, Aristophanes uses the Doric form of the word instead of the Attic *σιδηροῖσιν*: in translating we might get the effect by rolling the 'r' in 'iron' like a Scotsman.

250. *τὰ θεῖα πράγματ'*. The divinities of the initiated are the physical phenomena, clouds and air and sky. So in Socrates' prayer below (264).




254. *κάθιζε τοῖνυν*—the scene which follows is a parody of the rites of initiation into the Orphic or the Corybantic mysteries. *σκίμποδα*, the poor straw-mattress of the 'Thinking-School' is put *παρὰ προσδοκίαν* for the sacred *τρίποδα*.

257. *ὥσπερ με τὸν Ἀθάμανθ'*: the proceedings call to Strep-



siades' mind the preparations for the sacrifice of Athamas, who tried to kill his son Phrixus, and was condemned to be sacrificed on the altar, but rescued by Heracles. Athamas' wife was called Nephele, which may have helped the reminiscence. It is also probable that Aristophanes has in mind the tragedy *Athamas* written by Sophocles, so that there is a double parody in the scene.

260. *τρίμμα*, 'a practised rogue' (*τρίβω*). *κρόταλον*, literally 'a broken potsherd': we may perhaps translate 'a sounding cymbal'. *παιπάλη*, lit. 'fine meal', which Aristophanes uses here for the sake of a pun. For as he says the word Socrates pours meal on Strepsiades' head, as in the *οἰλοχίται*, which was part of the ceremony of a sacrifice (see Hom. *Od.* iv. 761). We might translate 'the flower of speakers', and Strepsiades will then naturally answer, 'Yes, indeed, I shall become flour.'

262. At this point the prologue ends, and the second section of the play, known as the Parodus, or entrance of the Chorus, begins (262-477). The Chorus does not, however, in fact begin to enter the orchestra till 326, and sings the first ode and antode outside. The metre from here to 274, and after the Chorus throughout this section to 438, is the anapaestic tetrameter. It is a four-time metre, and its base is the anapaest  $\cup \cup -$  (or musically ) for which may be substituted the spondee  $--$  () or the dactyl  $- \cup \cup$  (). It is a marching metre, and may be compared (though the stress may have been different) to the English metre in 'Do ye ken John Peel?': the line here employed by Aristophanes is equivalent to the last line of the song with one syllable added at the beginning, 'Oh, Peel's view halloo would awaken the dead or the fox from his lair in the morning.'

263. *εὐφημεῖν*, 'keep holy silence'.

264. *ἔχεις . . . μετέωρον*, 'holdest suspended'.

265. *Αἰθήρ*, the 'bright sky' above the *αἴηρ* or 'atmosphere': so *αἴηρ* sometimes means 'mist'.

267. *τοῦτί*: his cloak (*ἱμάτιον*) which he proceeds to wrap round himself.

268. *τὸ δὲ μηδὲ κυνῆν . . . ἐλθεῖν ἐμέ . . . ἔχοντα*. An exclamatory use of *τό* and the infinitive: lit. 'to think that I came having not even a hat': cf. 819.

270-3. Socrates supposes the Clouds to be coming from one of the great seats of the gods either in the North (Olympus) or the West (Oceanus) or the South (the Nile) or the East (the sea of Azof, *Μαιώτιν λίμνην*, or the promontory of Minos, on the Ionian coast opposite Chios).

275. The Chorus have not yet entered the orchestra, but are heard singing in the distance. This is one of the most beautiful pieces of Aristophanes' lyric writing, and the Greek should be

read to get the sound and rhythm of it. The metre is dactylic throughout, and the lines are composed of varying numbers of dactylic feet, — ∪ ∪ (♩ ♩♩) with occasional spondees, — — (♩ ♩). The scene of the strophe is quite general, but in the antistrophe the Clouds approach Attica.

300. gleaming bright: the epithet (λεπρά) is that which the Athenians always loved to hear applied to their country. Aristophanes tells us in *The Acharnians* (439) that any orator who used it could get what he liked out of the assembly.

301. Cecrops was the mythical first king of Athens.

302-13. Aristophanes sums up all the great religious ceremonies of Athens, first, the various mysteries, and especially the festival of Demeter and Kore at Eleusis, then the temples and feasts of the Olympian gods, and especially the procession of the Panathenaea, then the festivals of Dionysus with their contests of choruses, tragedies, and comedies. It was of course at the City Dionysia in March that this play was produced.

315. ἥρῳναι: the 'heroines' in the Greek mind were the semi-divine persons who occurred in the old myths, like Atalanta or Danae.

316. ἀργοῖς is παρὰ προσδοκίαν: you expect him to say something like ἄγνοῖς, 'holy'. Aristophanes makes Socrates sometimes 'give himself away' like this in order to enforce his own criticisms.

317. These intellectual gifts of cleverness are what the disciples of the new school pray for.

318. Another 'give-away': 'humbug and periphrasis and cheating and bamboozling' are the accomplishments which help to make the 'worse argument seem the better'.

320. Strepsiades is infected by the spirit of the school, and finds himself wanting to 'speak subtly and quibble about smoke and prick wit with witticisms and confound one argument with another'. The words are rather difficult and you must think out what each of them means.

323. πρὸς τὴν Πάρνηθ': Mount Parnes would possibly be visible from the theatre and, if so, Socrates no doubt pointed straight to it.

325. αὐταὶ πλάγαι: thrown in afterwards as he points 'there, sideways'.

326. παρὰ τὴν εἴσοδον: the passage at either side of the proscenium by which the Chorus entered the orchestra (see Introduction, p. 28).

327. εἰ μὴ λημᾶς κολοκύνταις: lit. 'unless your eyes have styes in them as big as pumpkins'. We may compare Shakespeare's expression 'high-gravel blind' (*Merchant of Venice*, II. ii. 37): or we might say 'blind as a bat'.

329. οὐδ' ἐνόμizes, 'and did not worship them': a regular use of νομίζω: see note on 247.

332. Socrates gets mysterious and again 'gives away' his case. Θουριομάντεις is an allusion to an Athenian soothsayer, called Lampon, who had won such popularity that he was appointed in 444 B.C. to lead a colony to Thurii. ἱατροτέχνας are the 'professional physicians' who were becoming prominent at this time. σφραγιδονυχαργοκομήτας is one of Aristophanes' favourite long compounds and must be carefully analysed: they were 'lazy fellows (ἀργο-) with long hair (κομήτας), seal-rings (σφραγίδ-), and trimmed (or long) nails (όνυχ-)'.

333. The 'cyclic choruses' were the choruses of the dithyrambic poets, and were so called because they stood 'in a circle' as opposed to the tragic choruses, which were arranged in a square (τετράγωνοι). ἄσματοκάμπτας, 'twisters of songs' would be the modern innovators, who put turns and trills into their music: compare 969.

335. ταῦτ' ἄρ' ἐποιοῦν, 'that's why they wrote . . .'. Strepsiades now sees the explanation of the elaborate phrases about clouds and winds in modern poetry which he has heard, 'the fierce onset of the watery flashing Clouds' and 'the locks of hundred-headed Typho' (the storm-wind), and 'blasting storms' and 'misty, pellucid taloned birds that swim the air'.

338. ἀντ' αὐτῶν, 'in return for this'.

339. κεστράν: an expensive fish, possibly the 'conger-eel': we might say 'salmon'. κιχηλᾶν, 'thrushes', which were reckoned a delicacy.

342. ἐκεῖναι γ', 'those clouds' up there in the sky, the clouds in nature, as opposed to α἗ται, 'these' in the orchestra, 344.

349. Socrates selects a series of Aristophanes' favourite butts as the originals of the Clouds' different shapes. The 'son of Xenophantes' is the dithyrambic poet Hieronymus; Simon (351) is said to have been 'a sophist', who clearly engaged in public life and was suspected of pilfering; Cleonymus (353) is Aristophanes' 'shirker', who tried to avoid military service and then ran away; and Cleisthenes (355) the typical effeminate aesthete.

358. When the Chorus takes part in the dialogue, it is only its leader, the Coryphaeus, who speaks.

361. Prodicus of Ceos was one of the sophists, who took up residence in Athens as a professional teacher. He is said to have charged his pupils extortionate fees, and to have been particularly interested in etymology. He was ultimately accused, like Socrates, of corrupting the youth, and put to death with a draught of hemlock.

362. A famous personal description of Socrates. There is a story that Socrates was among the audience when *The*

*Clouds* was performed, and good-humouredly stood up in order that the likeness of the representation on the stage might be realized.

365. Aristophanes is elaborating his favourite charge of impiety against Socrates. We must bear in mind that part of the actual accusation against him at his trial was that he taught men 'not to worship the gods of the state' (τοὺς θεοὺς τῆς πόλεως μὴ νομίζειν).

369. For the traditional mythological explanations of natural phenomena the new school substituted a scientific account.

376. The details of these meteorological explanations run through all the earlier philosophers: each added his own bit to them, and they passed on into the atomic school of Democritus, whence they find their place with hardly any change in the sixth book of Lucretius.

380. **Vortex** (Δῖνος): the idea of a 'whirl' in which the world spun round, the earth stationary at the centre, the stars on the outer extremity, with moon and sun performing intermediate orbits, originated with Democritus. It is hardly possible in English to represent the pun (Δία and Δῖνος), and we must be content with a corresponding term from modern natural science.

386. The **Panathenaea** was the greatest of the Athenian festivals, at which the sacred robe (πέπλος) was carried in procession to the Acropolis and presented to Athena in the Parthenon. The procession is the subject of the great frieze on the Parthenon, portions of which are in the British Museum.

398. We cannot reproduce Aristophanes' expression quite exactly. Strepsiades is Κρονίων ὄζων, 'reeking of the days of Cronos', the father of Zeus, by whom he was expelled, and therefore belongs to the primitive order of religious thought. He is also βεκεσεῖληνος, 'antediluvian', a strange compound invented by Aristophanes on the analogy of the more usual προσεῖληνος, 'pre-lunar'. The first part of the compound is intended to recall the story told by Herodotus (ii. 2), that Psammetichus, king of Egypt, wishing to discover the primitive language, shut up two babies in a cave with a goat. The first sound they uttered was βέκκ, and the king, having discovered that βέκος meant bread in Phrygia, concluded that Phrygian was the oldest tongue. No doubt the story was well known in Athens, and the audience would at once recognize the allusion.

399. This argument is again traditional: if Zeus sends the lightning to punish sinners, he makes very bad shots. We find it again in Lucretius (vi. 387 and 417).

400. The **others** are mentioned by name in the Greek—Cleonymus (see note on 349) and Theorus, who is said to have committed perjury on an embassy to Sitalces, king of Thrace.



401. **Sunion**: the cape at the south-east corner of Attica, round which all ships would pass coming to Athens from the north or east.

408. Strepsiades once again tries to explain matters to himself by a homely experience of his own, this time with some success. The festival here referred to is the *Δαΐσια*, the feast of Zeus Meilichios, who was represented with a snake. He is a chthonic deity belonging to the oldest stratum of Athenian worship, and it is therefore appropriate that Strepsiades should be associated with his festival.

414. τὸ ταλαίπωρον, 'endurance' of hardships.

417. οἶνου τ' ἀπείχει καὶ γυμνασίων: the new school was taken to be ascetic and to have no belief in the training of the body. The last charge is again implied in the speech of the Just Argument in 1002 ff.; as a matter of fact it was quite inapplicable to Socrates personally, for he always frequented the gymnasium.

420. οὐνεκά γε ψυχῆς στερεῶς, 'as far as a stout heart goes'.

421. θυμβρεπιδείπνου, 'dining on herbs (θύμβρα)'; vegetarian fare is another characteristic of the school.

422. ἐπιχαλκεύειν παρέχοιμ' ἄν: a rather unexpected metaphor; 'I can provide myself as an anvil to beat on', i. e. I can let you shape me to your will.

423. The full phrase would be ἄλλο τι δῆτ' οὖν ποιήσεις ἢ νομείς, 'will you do anything else than think?'

424. Notice this collocation of three objects of worship: the primitive Chaos, out of which the world was fashioned; the Clouds, who in this play represent the science of natural phenomena; and the Tongue, representing cleverness and trickery, another 'give-away'.

432. γνώμας, 'resolutions' in the public assembly, which it would be the ambition of a clever speaker to propose and carry. But Strepsiades does not want this kind of cleverness, but only to 'pervert justice' and escape from his creditors.

433. i. e. μὴ μοί γε λέγειν εἴπητε, 'don't talk to me of moving great resolutions'.

439. The whole of this speech was to be pronounced in one breath, and was therefore known as a *πνίγος* (lit. 'choke'). It is very like the 'patter-song' in Gilbert and Sullivan's operas, and the long strings of words in the middle bear out the general idea.

447. **A code-book on wheels**: the Greek word (*κύρβις*) was the name of the triangular wooden pyramid on which the laws of Solon were inscribed. 'A walking statute-book' is the idea.

450. a lick of the pail: the word *ματιολοχός* is of uncertain derivation, but if the second half be connected with *λείχω*, its meaning will be something of this sort.

474. **demurrers**: the word (*ἀντιγραφία*) is a technical term for the objections taken by the defendant to the plaintiff's accusation.

479. **μηχανάς**: Socrates means 'methods', but Strepsiades, always thinking of concrete objects, takes him to mean 'siege-engines'. Perhaps we might translate 'maxims'.

484. Strepsiades can remember what he is owed, but forgets what he owes.

487. **ἀποστεινύν**: the antithesis does not seem very good; possibly there is a pun *λέγειν* . . . *ἀποστ-ερείν*. In this case, as Merry suggests, we might translate 'chat' and 'cheat'.

489. **προβάλλω**, 'I throw out'; **ὑφαρπάσει**, 'you will catch up'. Again Strepsiades has a concrete picture in his mind and thinks he is to learn philosophy like a dog catching tit-bits thrown to him.

495. **ἐπιμαρτύρομαι**, 'I call the bystanders to witness' so that they may give evidence in the trial. So later on in the play (1218) Pasiás, the money-lender, brings a friend with him to act as witness in case Strepsiades does him any violence: see also 1297.

497. The laying aside of the cloak is the first duty of the novice. So at the end of the contest in 1103 the Just Argument gives up his cloak as a token of defeat. We may perhaps also compare 179: see the note there.

499. **φωράσων**, 'to search the house' for stolen property. The Athenian regulation was that a man who did so must lay aside his cloak, so that it would be impossible for him to bring in the stolen goods and pretend that he found them there.

505. **οὐ μὴ λαλήσεις**, 'don't chatter', a good example of the normal use of *οὐ μὴ* with fut. ind.

507. **μελιτοῦτταν**, 'a sugar-cake': remember that the Greeks had no sugar and used honey for sweetening purposes.

508. **ἐς Τροφώνιου** (*ἄντρον*): this was a famous cavern in the rocks near Lebadeia in Boeotia, which was the seat of an oracle and was regarded as an entrance to the lower world. The inquirer of the oracle had to take a cake in his hand to appease any of the lower-world monsters which he might meet on the way. Strepsiades being about to enter the 'Thinking-School' feels as if he were entering the jaws of the underworld.

509. **ἔχων**: see note on 131.

510 ff. **Parabasis**. The invariable tradition of the Old Comedy was that about the middle of the play the Chorus, left alone by the actors, came forward and addressed the audience in the person of the poet on some current topics of the day or the poet's personal affairs. During this section they usually abandon altogether the character which they sustain

in the play, but in *The Clouds* they still to a large extent retain it.

The Parabasis opens with a short farewell to Strepsiades. After this follows a section, omitted here, which was inserted in the second edition of *The Clouds*, in which the poet complains of the failure of the first edition and contrasts his own methods as a playwright with those of his rivals. It is full of rather obscure allusions and does not at all concern the action of the play.

563-574. Ode: a short prayer to the gods: to Zeus, the supreme god; Poseidon, the deity of the Athenian aristocracy; and then to Sky and Sun, especially associated with the Clouds.

575-594. In the *Epirrhema* the Chorus, still in the character of the Clouds, address the audience and succeed in introducing a good deal of political matter.

581. The *cursèd tanner* is of course Cleon, who in *The Knights* is always spoken of as 'the Paphlagonian', one of the slaves of Demos. There is some doubt as to the occasion here alluded to. In 425 when Cleon went to Pylos, he was not actually elected strategus, but only took over the command unofficially from Nicias, and the only occasion when we know that he was elected was in 422, when he went to fight against Brasidas in Thrace, and lost his life at Amphipolis. But this chorus clearly belongs to the first edition (423), and the most probable solution is that Cleon was elected strategus in 424 after his successful return from Pylos.

585. Then the sun put out his candle. We know that there was an eclipse of the sun on March 21, 424 B.C., and this is clearly what Aristophanes refers to, if we are right in supposing that he has in mind the election of Cleon as strategus in that year.

588. But the gods ('tis said). Aristophanes is thinking of an old story that Poseidon and Athena quarrelled for the possession of Athens. Poseidon being defeated swore that he would give the Athenians the curse of 'foolish counsel'. Athena could not prevent the gift, but undertook that it should after all turn out well.

591. Prove the bribes, &c.: the passage must have been written before Cleon's death in 421 B.C., and must therefore belong to the first edition.

595-606. Antode corresponding exactly in metre and thought to the Ode. Four deities are again addressed. Athena is the patron-goddess of the city, and Dionysus the patron of the festival at which the play was produced. The choice of Apollo and Artemis is not so obvious, but it is suggested that they were put in for the sake of the allies who were present at the performance.

600. thy gold temple: the great temple of Artemis at

Ephesus, built and rebuilt, was famous throughout antiquity: 'Great is Diana of the Ephesians.' Its remains have been recently thoroughly excavated.

602. the *aegis* was generally conceived of as a shield or breastplate worn by Athena. It is probably the 'rushing' (*ἄσσειν*) storm-cloud.

607-626. Antepirrhemata, answering to the Epirrhema, another address of the Chorus in their character as Clouds to the Athenian people, assembled in the audience.

609. Athens' faithful friends are the allies, who would be present at the festival of the Greater Dionysia.

616 ff. The Calendar at Athens was at this time in great confusion. It was regulated by an eight-years' cycle, in which a month of thirty days was intercalated in the third, fifth, and eighth years. But this did not correspond to the solar year, and the reckoning of days was considerably out. About this time the astronomer Meton was revising the Calendar, and tried to correct it by introducing a nineteen years' cycle.

622. Memnon was the son of Tithonus and Eos, and both he and Sarpedon, son of Zeus, whom Aristophanes also mentions, were killed in the Trojan War.

623. Hyperbolus was the demagogue who succeeded Cleon in the popular favour, and became the object of Aristophanes' attacks. The allusion here is not quite clear. Hyperbolus was chosen 'Recorder' (*ἱερομνήμων*), and his duty would be to assist the archon to announce festival-days to the people: he may have 'had his crown removed' literally by a gust of wind on some occasion, but it more probably means that he was deposed from the office. (It is not likely that there is any reference to the 'Recorder' who accompanied the representatives of Athens to the Amphictyonic Council.)

627. Socrates comes out of the school in great indignation at the stupidity of Strepsiades. *μὰ τὴν Ἀναπνοήν*, 'by respiration!', a rather unexpected oath of the new philosophers, some of whom, like Anaxagoras, were interested in physiology and biology.

630. *σκαλαθურμάτι*, 'deep quibbles', a word coined by Aristophanes from the root of *σκάλλειν*, 'to dig', and *ἄθურμα*, 'a plaything'.

632. *καλῶ*: future indicative.

633. *ἔξει*: future from *ἔξειμι*, 'will you come out?' practically equivalent to a command. Greek usually puts this in the form of a negative question, *οὐκ ἔξει*; 'won't you come out?'

634. *οὐκ ἔωσί μ' . . . οἱ κόρεις*: a rather threadbare joke, which was evidently successful with the audience, as Aristophanes introduces it again much more elaborately in 709 ff.

638. Three of the subjects taught by the sophists, the science



of metre, rhythm, and words, the last being a speciality of the rhetorical teachers, like Protagoras, Prodicus, and Cratylus.

639. As usual Strepsiades misunderstands: the only μέτρα that he knows are pints and bushels and gallons and quarts. 'Measures' will give both senses.

640. διχοίνικα: we may translate 'two quarts'.

643. Strepsiades persists in his misunderstanding but answers rather cleverly. In the Greek measure of capacity a medimnus = 6 ἐκτεῖς, = 12 ἡμικτέα, = 48 χοίνικες. A ἡμικτέον is therefore = 4 χοίνικες, and is a τετράμετρον, which Strepsiades naturally prefers to a τρίμετρον = 3 χοίνικες. If Socrates had taken the bet (644) he would have lost. To a Greek audience it would all seem natural, as they probably counted 1, 2, 3 χοίνικες and then ἡμικτέον. Perhaps we had better translate ἡμικτέον 'gallon', and line 645 'a gallon is four quarts'.

644. περίδου . . . εἰ μή: the regular formula for a bet. 'Bet me (that you will pay) if it is not.'

Some lines are here omitted in which Socrates proceeds to question Strepsiades on the technicalities of rhythm with the usual misunderstanding.

658. Socrates now turns to the third head—'words', and proceeds first to the distinction of masculine and feminine nouns.

After 661 it seems likely that some lines are lost in which Socrates asks Strepsiades to name some feminine nouns: Strepsiades replies with another list ending again with ἀλεκτρονών.

666. Perhaps we might translate ἀλεκτρονών when it first comes in 666 'fowl', and here invent 'fowler' and 'fowless': or 'turkey', 'turker', and 'turkess' would do it.

667. νῆ τὸν Ἀέρα. Notice that Strepsiades is picking up the jargon of the school.

669. 'I will fill your meal-trough up to the brim.'

670. The second point about words: some feminine nouns, like κάρδοπος, 'kneading-trough', have masculine terminations, and Socrates wants to make Strepsiades see that this is illogical: he ought to say τὴν καρδόπην. It is impossible to get the effect in English without being rather far-fetched.

673. Cleonymus the coward: see note on 349.

675. As usual, Strepsiades quite fails to understand. The point of the joke was not very clear. Cleonymus was now a taxiarch, but in his poor days he hadn't got a kneading-trough and had to do it in a mortar. Some editors suggest that he was an apothecary by trade.

680. Even now Strepsiades blunders and makes 'Cleonyma' feminine.

681. The third point: proper names. Here some male-names of the first declension decline like feminine nouns.

686. Strepsiades selects three typically effeminate men.

Amynias is not the money-lender who comes in later in the play, but an aesthete mentioned again by Aristophanes in *The Wasps*, 466.

690. **Amynia**: in the vocative case Socrates' point becomes clear.

700. The Chorus give him advice in an intentionally 'fleaish' rhythm and vocabulary.

710. **These vile Phlaeacians**: the flea joke again with a bad pun this time. The Greek means literally 'The Corinthians (κόρεις = bugs) are creeping out and biting me'. We can only try and do it by another proper name.

721. **While I'm singing at my post**: Strepsiades is like a watchman.

726. ἀπόλωλ' ἀρτίως: sc. it's no good saying ἀπολεῖ.—I've perished long ago.

727. μαλθακιστέ' . . . περικαλυπτία: this use of the plural of the verbal adjective in an impersonal sense is common in Greek, though the singular is more usual.

728. νοὺς ἀποσπηρεητικός: intentionally 'philosophic': we might say 'some privative device'.

730. ἐξ ἀρναιδων, 'sheep-skins' were used in the Orphic initiations which Aristophanes is parodying, but it is probable that there is also a pun with ἀρνεῖσθαι, 'to deny'. We can work it in translation by 'fleece'.

731. ἀθρήσω . . . ὅ τι δρᾷ τουτονί: the acc. *de quo* construction: lit. 'I will inspect him what he is doing.'

740. σχάσας . . . λεπτήν go together, 'cutting up your thoughts fine'.

741. περιφρόνει: a favourite word of Socrates; see 225.

742. Aristophanes introduces several of the stock words of the Sophists, which are also typical of Socrates' methods in the Platonic dialogues: διαίρειν, 'to distinguish, analyse'; σκοπεῖν, 'to inquire, investigate', and in the next line ἀπορρεῖν, 'to be in difficulties', 'come across a problem': Socrates held that ἀπορία was the beginning of philosophy.

745. ζυγώθρισον: a metaphor from ζύγωθρον, 'the arm of a balance': so 'to weigh'.

749. γυναῖκα . . . Θετταλήν. Thessalian witches were always supposed to have a peculiar power over the moon. Strepsiades' idea is certainly original, but not very philosophical. *πριάμενος* means 'hiring'.

750. νύκτωρ: adv., 'at night'.

751. λοφέον: strictly the box in which the λόφος, 'helmet-plume', was kept. Perhaps we might say 'collar-box'. A mirror (κάτοπτρον) might be kept in such a box to prevent its tarnishing: remember that the Greek mirror would be of metal.

754. εἰ μηκέτ': debts had to be paid on the first of the month,

the day of the rising moon, as we see below, 1178. If the moon never rose, the day of reckoning would not come. It is a simple-hearted solution of his difficulties, but Socrates evidently thinks he is getting on.

759. After the archon had given permission for the bringing of a suit, it was written up by the court-clerk on the cause-list, which was a tablet of wax hung on the wall of the court. Strepsiades' solution for getting the case 'cancelled' was therefore a very simple one.

763. Socrates wishes Strepsiades to turn his mind from purely personal questions to the wider problems of philosophy and take a course of free speculation. The homely comparison which he adds is perhaps intentionally used to convey the idea to the rustic: it appears that Athenian boys used to indulge in this odd practice of fastening a string to the leg of a cockchafer and then letting it fly.

774. **written off**: he uses the regular word for drawing a line through words to cancel them (*διαγράφειν*).

775. **snap up**: the 'dog' notion again. Cf. 490.

780. There is again a wonderful simplicity in Strepsiades' solution of the problem, but this time it is too much for Socrates' temper.

788. **What is the thing . . . ?** Strepsiades is vainly trying to remember the 'meal-trough'.

803. It seems that Socrates does not go in, as Strepsiades asks him, but the Chorus speak to him as he is standing near the door of the school.

814. Strepsiades has already begun indoors to try to persuade Pheidippides to take his place in the Thinking-School; Pheidippides has refused, and Strepsiades is now threatening to turn him out of the house.

**μὰ τὴν Ὀμίχλην**: a new 'phrontistic' oath, which Strepsiades appears to have invented for himself. We may notice that he has picked up a few crumbs of the new learning.

815. 'Go and eat up Megacles' marble pillars': a forcible way of telling him to go and see if he can get his keep in his uncle's marble halls.

818. **τῆς μωρίας**, 'what folly', an 'exclamatory' genitive: see on 153. Aristophanes not infrequently combines it, as here, with the 'exclamatory' use of the infinitive: 'To think that you should worship Zeus at your age': see on 268. Notice **νομίζειν** here definitely in the sense of 'to believe in'. Cf. 329.

821. **φρονεῖς ἀρχαῖκά**, 'have old-fashioned notions'.

825. **νυνί**, 'just now'.

828. Cf. 381. Strepsiades still thinks of **Δῖος** as a person, the son of Zeus, who has 'kicked out' his father.

830. **ὁ Μήλιος**: Socrates did not really come from Melos.

but Aristophanes makes Strepsiades guilty of confusion in order to get in a further hit at Socrates' impiety. The real philosopher of Melos was Diagoras, who a few years after this was exiled from Athens for his atheism.

831. A reference to the famous experiment recounted by the disciple in 144 ff.

833. *χολῶσιν*, 'mad'. The 'black bile' (*χολή*) was thought by the Greeks to be a cause of madness: hence our 'melancholy'.

835. *ὦν ὑπὸ τῆς φειδωλίας* . . . Though baths could be had free in Athens, and it cannot have cost much to have one's hair cut, the philosophers abstained through economy. Socrates was spoken of as 'the unwashen' (*ἀλουτος*), and he did in fact object to hot baths, not on grounds of expense, but because he thought them effeminate.

838. A double joke. First, *καταλόει μὲν τὸν βίον*, 'you wash me out of house and home' continues the idea of the *βαλανεῖον*, and then he puts in the rather grizzly idea *ὥσπερ τεθνεῶτος*, 'like a corpse', to bring in the picture of the washing of a corpse before burial.

841. *ἄληθες*; often used in Greek as a question of surprise. 'Do you mean it?' So here, 'Can you ask? why all the wisdom of the world.'

842. *παχύς*, 'thick-headed'.

843. Strepsiades has the sudden idea of putting his son through the same tests as Socrates had applied to him, but feels he must have the actual objects to illustrate with, so rushes into the house to fetch them.

845. Pheidippides debates whether he shall get an order in lunacy to shut his father up, or send for the undertaker in expectation of his immediate death.

846. Strepsiades returns with a bird under each arm. He is of course reproducing the teaching which Socrates gave him in 658 ff.

853. *sons of earth*. There seem to be several ideas in this word, (1) stupidity: compare our 'clodhoppers': (2) the underground studies of the pupils, cf. 187; (3) possibly atheism, in allusion to the myth of the earth-born giants who tried to storm Olympus.

856. The old joke about the cloak: see 497. Strepsiades replies rather aptly in the language of the school, 'I thought it away.'

858. When Pleistoanax, king of Sparta, invaded Attica in 445 B.C. Pericles persuaded him to retire, some said by a bribe of ten talents. When Pericles was asked to account for this large sum of money, he replied that he had spent it 'for the cause' (*εἰς τὸ δέον*). So Strepsiades had lost his sandals 'for the cause'.



862. This is a pleasant picture of the relations of father and child. Pericles had introduced the payment of fees to jurymen, and Cleon had recently raised it to three obols.

869-70. The joke here is rather elaborate and can hardly be reproduced literally in English. Socrates says that Pheidippides is not 'well-versed (*τρίβων*) in suspension', referring both to his own literal suspension in the basket and the suspension of mind, which his disciples practised. The word *τρίβων* also meant a ragged cloak, and the idea of suspension suggests to Pheidippides being 'hoisted' for a beating. Socrates, if so hoisted, would look like a ragged coat on a clothes-line.

870. *wope*. This inability to pronounce *z* was a characteristic of Alcibiades, whom Pheidippides is certainly in many ways meant to suggest.

876. There was probably a story current that Hyperbolus went to one of the sophists to get trained in speaking for public life.

878. An extraordinarily charming picture of the amusements of a child at Athens.

885. Strepsiades seems to think that 'the worse argument' was something which you could learn once for all and then produce it, when you wanted, to gain a victory.

888. There is no doubt that there ought to be a chorus here to introduce the new scene and give the two actors who were playing Socrates and Strepsiades time to change into the dresses of the two Arguments. Possibly the join was never put right in the second edition of the play.

It was a regular convention of the Old Comedy that at some point two of the characters should have a set debate or contest known as the Agon. Here the Agon takes the form of a kind of play within the play. It is preceded by a Proagon, and then, after the introductory chorus, the two Arguments set out their case in turn.

The two Arguments, who now appear, represent Aristophanes' conception of the old and new spirit in education, the effect of which he believed ran all through public and social life (see Introduction, pp. 10 ff.). The Just Argument was probably dressed in the ancient costume of the Athenian gentleman, with the long Ionian cloak wound round and round the person: the Unjust Argument would resemble the fashionable youth of the day with the chiton, and over it the light effeminate cloak known as the *chlamys*. The scholiast has a strange story that the Arguments were got up like fighting-cocks, and brought on in cages, flying at one another when the doors were opened: this seems very unsuitable to modern notions, but the Old Comedy had a liking for bizarre effects, and it is possible that the tradition is right.

903. **With the high gods in heaven.** This conception of

Justice enthroned with the gods in heaven frequently occurs in the tragedians, and is characteristic of the Olympian religion.

904. **What of Zeus?** The reference is to the old legend that Zeus dethroned and imprisoned his father Cronus: see 398 n. It was one of the stock arguments for the immorality of the old religion, and Plato (*Rep.* 378 B) says that the story ought to be suppressed, or taught only as a solemn mystery.

913. **In my days . . .** The meaning is not quite certain here, but it probably is that in the good old days such epithets would not be regarded as gold, but as lead, which was often contrasted in Greek literature with gold as a worthless dull metal.

916-48. The metre is here the anapaestic dimeter, i.e. four anapaests (υ υ -) for which may be substituted a spondee (- -) or a dactyl (- υ υ). In 916 (a short line of two feet) the first anapaest is resolved into four short syllables, διὰ σέ δέ.

916. φοιτᾶν, sc. εἰς διδασκάλου (οἰκίαν), 'to go to school': here used absolutely.

921. πρότερόν γ' ἐπτώχες, 'in the old days you were a beggar'. Any one who had dared to express the views of the Unjust Argument in the old days would have been an outcast from society: cf. 913.

922. Τήλεφος εἶναι Μυσὸς φάσκων. Telephus the king of Mysia was wounded by the spear of Achilles, and could only be healed by the rust of the same spear: he therefore wandered up and down Asia in disguise in the hope of finding Achilles. Euripides had written a play in which he introduced Telephus wandering in rags. This Aristophanes regarded as degrading to the dignity of a king, and he is never tired of ridiculing Euripides for it, especially in *The Acharnians*.

923. 'Nibbling out of his wallet - the sayings of Pandeletus'. Unfortunately we know nothing more of Pandeletus than that he was an informer who hung about the law-courts.

925. Both Arguments here speak at once.

928. λυμαινόμενον τοῖς μαιρακίοις, 'corrupting the youths' with these new theories of life. It is interesting to find here the actual charge which was made against Socrates at his trial.

929. Κρόνος ὦν, 'old-fashioned', 'belonging to the old régime' before Zeus: see 398 and 904.

932. We may picture Pheidippides as standing during the debate between the two Arguments: the Unjust here beckons him to his side, but the Just lifts up his arm to threaten him.

938. φοιτᾶ, 'go to school' again: see 916.

941. τούτῳ δώσω. It was one of the conventions of the Agon that the character who opened the debate was always in the end defeated. Perhaps we are to suppose that the Unjust Argument knows this.

945. ὀναγρύζη, 'utters', says γρῦ.

947. ὑπ' ἄνθρηνων, 'by hornets'.

961. These speeches of the Just Argument in favour of the old traditional education are justly famous in Greek literature. The old education consisted of three parts: (1) reading and writing and the learning by heart of Homer and some of the great poets of old times; (2) music in the narrower sense, playing of the lyre and singing; (3) physical exercise in the gymnasium. For a full and most interesting account see K. Freeman's *Schools of Hellas*.

964. the district school: the boys of each division of the town or ward (κώμη) attended the same school. The school of which the Just Argument speaks here is that of the music-master (κιθαριστής): he does not touch on the first stage of education.

967. These are two of the old patriotic songs of Athens, almost like 'God save the King' and 'Rule, Britannia!' with us.

968. the old tunes and measures: in particular the 'Doric harmony' as it was called, the strong and warlike 'mode' in Greek music.

984. Aristophanes again refers to the old-fashioned customs and festivals of Athens. The translation will perhaps give the effect from an English point of view.

986. The men of Marathon were always Aristophanes' great heroes, and he places the ideal age of Athens at the time of the Persian Wars (see Introduction, p. 5).

991. the Street (ἀγορά) was at this time a great rendezvous for the philosophers.

993. Respect to elders and above all to parents was the key-stone of the old-fashioned Athenian morality.

1002. This speech of the Just Argument seems to sum up Aristophanes' feeling about the old morality and education better than anything else he ever wrote.

1005. the Grove, i.e. the Academy, a grove near Colonus, about a mile from the city, which had been laid out as a kind of public park and contained the sacred olives.

1007. a mind at ease: Aristophanes as usual likes to interrupt his list with something startlingly different in kind: coming as it does in the midst of the flowers and trees it is tempting to translate it 'heart's-ease'.

1009. If you'll just carry out, &c.: another instance of the 'choke' (πνίγος), a section to be pronounced all in one breath. Cf. 439 ff.

1019. your public harangues: another unexpected addition, but here 'the tongue' has led up to it.

1036. The Just Argument had spoken in the dignified anapaestic tetrameter metre: the Unjust is not allowed to use this in his reply, but employs the iambic tetrameter catalectic, i.e.

a line of eight iambics (with substituted spondees), the last foot of which is incomplete:  $\overline{\cup} - | \cup - | \overline{\cup} - | \cup - | \overline{\cup} - | \cup - | \cup - | \cup - |$   
 $\cup - | \cup \wedge$ .

The speech of the Just Argument was constructive: he showed the kind of education in which he believed: the Unjust is purely destructive. He criticizes the ideas of the Just—mostly picking holes in minor points—but never propounds any scheme of his own. It is only his sheer cleverness and readiness in dialectic which makes the Just ultimately own himself defeated. Aristophanes of course intends this as typical of the 'new spirit'.

1038.  $\eta\tau\tau\omega\upsilon\upsilon \dots \lambda\omicron\gamma\omicron\varsigma$ . For the purposes of the debate Aristophanes accepts Strepsiades' notion of the 'Worse Argument' as a permanent thing applicable in individual cases.

1041.  $\sigma\tau\alpha\tau\eta\rho\omega\upsilon$ : the Attic silver stater was worth four drachmae. There was also a Persian gold coin known by this name, but there seems no reason to suppose that it is referred to here.

1043. The construction is  $\sigma\acute{\kappa}\epsilon\psi\alpha\iota \delta\acute{\epsilon} \acute{\omega}\varsigma \acute{\epsilon}\lambda\acute{\epsilon}\gamma\acute{\xi}\omega \tau\eta\nu \pi\alpha\acute{\iota}\delta\epsilon\upsilon\sigma\iota\nu \eta\eta \pi\acute{\epsilon}\pi\omicron\iota\theta\epsilon\nu$ .

1044.  $\theta\epsilon\rho\mu\tilde{\omega} \dots \lambda\omicron\upsilon\sigma\theta\alpha\iota$ . The Unjust pitches first on a quite subordinate and unimportant point in the Just's argument.

1046.  $\delta\epsilon\iota\lambda\acute{\omicron}\nu$ , 'slack' rather than 'cowardly', the more usual meaning of the word.

1047.  $\acute{\alpha}\phi\upsilon\kappa\tau\omicron\nu$ : predicative, 'so that you can't escape'. The metaphor is from wrestling.

1048. Notice how the Unjust takes his argument from the traditional mythology, which played a large part in the old education.

1051.  $\eta\text{ρακλεία λουτρά}$ . The famous hot spring at Thermopylae was said to have been created by Athena to refresh Heracles after his labours. From it hot springs in general came to be known by the name of Heracles.

1053.  $\tau\tilde{\omega}\nu \nu\epsilon\alpha\nu\acute{\iota}\sigma\kappa\omega\upsilon$  is the genitive after  $\pi\lambda\tilde{\eta}\rho\epsilon\varsigma$ .

1056.  $\omicron\mu\eta\rho\omicron\varsigma$ . It is often said that Homer was the Bible of the Greeks, and so here the Unjust is proving his point by an appeal to 'Scripture'. But the point is illegitimate as the words  $\acute{\alpha}\gamma\omicron\rho\acute{\alpha}$ , &c., had changed their meaning since Homer's time. The  $\acute{\alpha}\gamma\omicron\rho\acute{\alpha}$  for him was only the place of assembly, and  $\acute{\alpha}\gamma\omicron\rho\eta\tau\acute{\eta}\varsigma$  a word of high praise, 'an orator': to the Athenian the  $\acute{\alpha}\gamma\omicron\rho\acute{\alpha}$  was the market-place, where the new school used to meet and talk with their disciples, and so he tries to twist  $\acute{\alpha}\gamma\omicron\rho\eta\tau\acute{\eta}\varsigma$  into the contemptuous sense of a 'talker'.

1058.  $\acute{\epsilon}\varsigma \tau\eta\nu \gamma\lambda\tilde{\omega}\tau\tau\alpha\nu$ : he seems to shelve this point, but it comes out again in 1077. The disciple of the old school will avoid disgraceful actions, but the disciple of the new school can commit them with impunity, since he can escape the consequences by his tongue.

1060.  $\sigma\omega\phi\rho\omicron\nu\epsilon\acute{\iota}\nu$ : this is a more important point: 'self-con-



trol' was the keynote of the old morality: the Unjust ridicules it now as old-fashioned. We must of course remember that the real Socrates insisted on it just as strongly as the old school.

1063. The Just Argument naturally takes his instance from mythology. The story was that Peleus, having resisted the advances of Hippolyta, was accused by her to her husband Acastus. Acastus drove Peleus out on to the wilds of Mount Pelion, where he was presented by Hermes with a sword, as a gift from the gods, to protect himself against beasts and enemies. Subsequently he married Thetis, but according to the story, to which the Unjust refers here, she deserted him twelve days after the birth of their son Achilles.

1065. Hyperbolus was by profession a lamp-seller.

1103. **Take my cloak:** the same joke as before, the abandonment of the cloak as the sign of initiation: see on 497.

1113. **but I believe . . .** This is the first hint which the Clouds give of their real attitude which comes out so clearly at the end of the play.

1115. The chorus which follows is a kind of supplementary parabasis, such as occurs in some of Aristophanes' plays. It is not concerned with the action of the play, but the Chorus, in their person as Clouds, urge the judges by promises of rewards and by threats to give the play the prize.

**O ye judges.** The judges, five in number, at the end of the contest, had to vote for the award of prizes to the three competitors: we may remember that on this occasion Aristophanes was placed last by them.

1129. **drench the torches.** The torches were carried to light the procession escorting the bride to her new home, and it would be a very bad omen if any of them were put out.

1130. **live in Egypt**—as a god-forsaken place, but there is also the suggestion that it doesn't rain there.

1131. During the preceding chorus a considerable time is supposed to have elapsed in which Pheidippides' education in the school has been completed. Strepsiades now approaches to learn how his son is getting on and, remembering his promise (669), brings a large bag of meal as payment to Socrates.

πέμπτῃ, τέττας, &c. The days of the last division of the Attic month (μηνὸς φθίνοντος) were reckoned backwards: the last day was ἑνὴ καὶ νέα (see 1134) preceded by δευτέρα, τρίτη, τετάρτη (or τέττας), πέμπτῃ, &c.

1134. ἑνὴ καὶ νέα. In the old Attic calendar the months were alternately 29 and 30 days in length: the actual orbit of the moon takes  $29\frac{1}{2}$  days, so on the last day of the month the moon finished waning and began to wax. It belonged thus both to the 'old and new'. Loans at Athens were made by the month, and the 'old and new' day was that on which payment had to be made. Hence Strepsiades' dread of it.

1135. *πᾶς . . . τις . . . οἷς*: a construction 'according to sense', *πᾶς τις* being in effect plural.

1136. *πρυτανεία*. The plaintiff in a suit at Athens was required to make a deposit to the court before beginning the action as a test of his bona fides: if he lost the suit, the deposit was forfeited.

1138. *τὸ μὲν τι νυνὶ μὴ λάβης*, 'don't require part of it just now, and defer a little more, and let me off the rest', the result of all which would be that he wouldn't pay anything. But the request has a specious sound.

1141. *δικάσσεσθαι*, 'prosecute me', bring a *δίκη* against me.

1146. *τουτονί*: i. e. the sack of meal.

1150. *Ἀπαιδία*, 'Deceit', 'Mystification'. Strepsiades is making another successful experiment in sophistic oaths: cf. 814.

1152. 'even if witnesses were present': Strepsiades is thinking of the problem which Socrates put to him in 776.

1154. This outburst is a parody of tragedy, and many of the lines can actually be traced to their sources. We must therefore adopt a tragic tone in translating it. 'Now will I raise the song of praise; farewell, a long farewell,' &c.

1155. *ὀβολοστάται*, 'obol-weighers', a contemptuous term for usurers, since interest was calculated at so many obols per mina per month.

1156. *τάρχαϊα*, 'the principal', lit. 'the original sum' borrowed. *τόκοι τόκων*, 'interest on interest', i. e. what we call compound interest. It was considered a great sign of meanness to exact it at Athens.

1158. *οἷος . . .*: lit. 'such is the son nurtured in my halls', i. e. 'since I have such a son'.

1161. *πρόβολος*: lit. a dam or dyke to keep out floods. We may translate 'champion', or 'strong tower'.

1165-6. These lines come from the *Hecuba* of Euripides (172) almost without change.

1171. Pheidippides has come back from the school pale-faced and haggard like the other pupils: see 186, &c. He has also on his face all the marks of the sophistic habits—denial, contradiction, doubt, and the 'real old Attic look' of scepticism and inquiry.

1178. **The old and new**: see on 1134. Pheidippides now begins a series of quibbles on this 'double day', some of which are rather obscure.

1180. **the court-fees**: see 1136: these had to be paid in on the 'old and new' day.

1181. The first quibble: if there are two days appointed for the paying of the court-fees, they're sure to pay them on the wrong day and the officials will forfeit them.

1186. **The proper meaning of the law**. The second and most elaborate quibble. Solon's law had appointed the 'old

and new' as the day on which the debtors were to be summoned and the court-fees paid. Pheidippides affects all through to regard it as two days, 'the old' and 'the new', or 'the new moon' as he calls it. Strepsiades misunderstands and thinks he is referring to what was ordinarily called the 'new-moon day' (*νουμηνία*), i.e. the first day of the new month, the next after the 'old and new'. Solon, says Pheidippides, appointed the summons for 'two days' in order that on the 'first' of them, 'the old', the debtor might be called and have a chance of making a settlement, and if he didn't, legal proceedings would be begun by the deposit of the fees on the 'second day', 'the new'. 'Well then,' says Strepsiades (1192), thinking he is referring to 'new-moon day', 'why do the archons disobey this law and insist on taking the deposits on the 'old and new'? In answer Pheidippides goes off (1198) on the third quibble.

1198. **the Tasters for the Feast.** The festival of the Apaturia began with a great feast on the first day, known as *ἡ Δορπία* (*δόρπος*, a feast). The 'Tasters' were a body of officials appointed to taste on the previous day the food provided for the feast, and they no doubt made the best of their opportunity. In the same way, says Pheidippides, the archons insist on the payment of the fees on the previous day, 'old and new', so as to get a foretaste of them.

1214. Pasiās is of course the money-lender to whom Strepsiades referred at the beginning of the play (21). Aristophanes has given us a wonderful piece of character-drawing here in this very minor personage. His self-importance and conventional outlook are deliciously drawn. He brings with him a friend to act as a witness in case he has trouble with Strepsiades.

*προθέναι*, 'sacrifice', 'throw away'.

1215. *τότε*, 'at the time', i.e. when Strepsiades originally asked for the loan.

1216. *ἀπερυσθῆναι*: lit. 'to put aside blushes', so 'to refuse unblushingly'.

1218. *κλητεύσοντα*, 'to act as witness' in case of a *κλήσις*: see 1189.

1219. *ἀνδρὶ δημότῃ*, 'to a fellow-parishioner', i.e. to the friend, who was being bothered to come all this way.

1220. *ἀτὰρ οὐδέποτε . . .*: a very characteristic bit of humour: it would be a disgrace to his country that an Athenian should not go to law, if he got the chance.

1221. *καλοῦμαι*, 'I summons' in the technical sense. Strepsiades answers the call as if he had said *καλῶ*.

1222. *ἔνῃν τε καὶ νέαν*: the old joke (1178 ff.), and Strepsiades without hesitation uses the quibble Pheidippides has taught him. *μαρτύρομαι*, 'I call you (the friend) to witness'.

1223. τοῦ χρήματος; sc. καλεῖ με; 'for what do you summon me?': the genitive specifying the accusation, as often in legal phraseology.

1226. ὑμεῖς: he appeals to the audience.

1228. Some editors have objected that Strepsiades himself meets and defeats his creditors instead of putting Pheidippides forward, and think that in this they see a piece of patching between the first and second editions: in the first it was Strepsiades himself who was taught, and these scenes have survived untouched. But these lines seem to give the answer. Strepsiades does not mind going any lengths with his creditors, now he knows that if it comes to the law, Pheidippides can always save him.

1229. ἀκατάβλητον, 'invincible', lit. 'that cannot be knocked down'.

1233. ἔν' ἂν κελεύσω γώ σε, 'wherever I may summon you to do so'.

τοὺς ποίους θεοὺς; 'gods, indeed!': cf. 247.

1234. τὸν Δία... It was the regular Greek custom to take a solemn oath in the name of three gods: we have had this practice parodied already in 627.

1235. τριώβολον: the dicast's pay for the day. Strepsiades would be willing to sacrifice a whole day's pay for the sake of taking an oath.

1237. 'It would be useful if it were rubbed with salt.' Strepsiades has been examining Pasiās' stomach and concludes that it would make a fine wine-skin, if properly tanned. Rubbing with salt was part of the hardening process in tanning. Notice the complete irrelevance—a characteristic Aristophanic bit of humour.

1238. ἔξ χοᾶς: i.e. about four and a half gallons.

1240. καταπροΐξει, 'will you insult me for nothing': from προῖκα, adv. 'gratuitously'.

1244. ἀπόπεμψον ἀποκρινάμενος: the force lies in the participle, and we must turn it round in translating, 'Answer me before you send me away.'

1246. The friend is under the impression that Strepsiades has gone into the house to fetch the money.

1248. Strepsiades again makes use of his instruction in the school: see 670.

1256. the fees: i.e. the πρυτανεία, the plaintiff's deposit: see 1180.

1259. Amynias, the second money-lender, is a fashionable young man, who drives his own trap and pair. He has, however, just met with an accident, and Aristophanes seizes the opportunity to make him parody the language of tragedy.

1261. Carcinus and his sons (especially Xenocles, the eldest) were inferior tragedians who are favourite butts of Aristophanes:



in the end of *The Wasps* he introduces them dancing a crab (κάρκινος) dance. Xenocles had recently produced a tragedy called *Licymnius*, in which the hero was killed in a chariot accident through the folly (or intention) of Tlepolemus. This incident fits well with Amynias' condition, and Aristophanes makes full use of it.

1262. Amynias speaks in tragic language : possibly this is an actual quotation.

1263. Don't come near us then : i.e. don't infect us with your bad luck, a common popular Greek notion.

1264. 'O cruel chance,' &c. : these two lines are said to be an almost verbal quotation from Xenocles' play.

1266. Tlepolemus : Strepsiades recognizes the allusion.

1272. my new pair . . . on your nut. The pun in the Greek here is almost impossible to give in English. Amynias says he has met with an accident in driving his horses. Strepsiades replies that he looks more as if he had fallen off his donkey—a proverbial expression for a slight accident—but the words ἀπ' ὄνου suggest ἀπὸ νοῦ, 'off your head'.

1279. Do you believe, &c. Encouraged by the success of the 'meal-trough trap' with Pasias, Strepsiades now ventures on a little sophistic argument of his own.

1290. the sea. Strepsiades makes another experiment. This puzzle about the sea was a favourite problem with the old philosophers, and appears again in Lucretius, vi. 608.

1302. your trap and wheels. Remember that it was to buy a 'trap and wheels' that Strepsiades originally borrowed the money from Amynias : see 31.

1303. The Chorus now begin to show more clearly where their sympathies really lie. Strepsiades, they say, has desired to have his son taught sophistry in order to defeat the creditors, but he will soon find the new learning turned against himself. We must remember that during this chorus the banquet is supposed to take place at which Strepsiades celebrates his son's success and the quarrel between them begins. The metre is a mixture of iambic, dactylic, and trochaic lines.

οἶον : exclamatory ; 'what a thing it is to', 'how sad it is to'.

1304. ἐρασθεῖς : sc. πραγμάτων φλαύρων.

1309. κακῶς goes with λαβεῖν κακόν τι, lit. 'to meet some misfortune in an evil hour'.

1310. ἀνθ' ὧν . . . , 'instead of the villainy which he began'.

1312. ἐπῆτει, 'he used to desire'.

1313. οἱ : an 'ethic' dative (the old Homeric and tragic form of the third personal pronoun reflexive), 'his son'.

1322. Strepsiades rushes in uttering almost tragic appeals : we may perhaps translate, 'Friends, neighbours, countrymen.'

1324. τῆς κεφαλῆς : gen. after κακοδαίμων, lit. 'unfortunate as regards my head'.

1327. τοιχωρύχε: lit. 'wall-breaker', 'housebreaker', but here used as a general term of abuse: 'burglar' we might say.

1330. πολλοῖς τοῖς ῥόδοις. Pheidippides adopts the phrase of the Unjust Argument, 910.

1331. τὸν πατέρα τύπτεις; In the view of the old Athenian morality, the beating of a parent was the most unnatural and horrible offence. We can imagine the effect produced by the sight of its actual occurrence here on the stage.

1336. ἐλοῦ δ' ὁπότερον. Pheidippides still speaks as if you could take one of the 'arguments' and apply it to any given case.

1338. ἐδιδάξαμην: mind the middle, 'I had you taught'.

1344. ὅ τι καὶ λέξεις, 'what you really will say'.

1355. take his lyre. It was the custom at the old-fashioned Athenian dinner-parties that the lyre should be passed round to all the guests in turn. Each was expected to sing one of the good old songs and play his own accompaniment, as he had been taught to do at school: see 966.

1356. Simonides of Ceos was one of the most famous of the old lyric poets: his epitaph on the Spartans who fell at Thermopylae is known to every one.

'The Ram who lost his Fleece' was apparently a song about a great Aeginetan wrestler called Κριός ('Ram'), and must have told how he was defeated in some contest.

1358. like a woman at the mill: the women used to sing simple songs, as they were grinding at the mill: some of the words of one of these have been preserved.

1364. a myrtle-branch: another old-fashioned custom was to hand a myrtle-branch to one or other of the guests, who was thereupon expected to recite some famous passage from tragedy, after a prelude on the flute.

1365. Aeschylus was the tragedian of the old school as opposed to Euripides, who represented the modern tendency. In *The Frogs* Aristophanes represents them as having a contest in the lower world for the throne of poetry.

1378. The cleverest of poets: the epithet 'clever' (σεφής) was always claimed by the new school for themselves and the authors whom they admired.

1380. I brought you up . . ., another pleasant little picture of Athenian child-life: see 861 and 878.

1399. Pheidippides starts off with a comprehensive statement of the pleasures of the new life, 'association with new and clever ideas, and a contempt for the established laws and customs'; νόμος includes both. This section is again in iambic catalectic tetrameters: see on 1036.

1411. A *tu quoque* argument: if it was 'for my good' that you beat me as a boy, I'll beat you as an old man for your good.

1415. κλάουσι παῖδες . . ., a parody of Eur. *Alcestis* 691, where Pheres, the father of Admetus, who has asked him to die in his place, says χαίρεις ὁρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς; 'you rejoice in seeing the light of day, do you not think your father does?' The parody justifies the intrusion of an iambic trimeter in the middle of tetrameters.

1417. δις παῖδες οἱ γέροντες: as we say 'old men are in their second childhood': the idea was proverbial in Greek too.

1420. Strepsiades is almost convinced that it may be right for the young to beat the old. but he still thinks that a son ought not to beat his father.

1421. 'the man who made the law.' Pheidippides is bringing in the sophistic idea that all laws are merely conventions or agreements between man and man, and, if so, they may be altered at any moment. So here he proposes to change the law, and in future allow all children to beat their parents.

1426. ἀφιέμεν, 'we remit them', 'we won't count them'. προῖκα, 'for nothing', 'without requiring a return'.

1427. Pheidippides now appeals to the parallel of the animals, who will turn savagely on their parents.

1429. πλὴν ὅτι . . ., 'except that they don't make decrees', the distinguishing mark of men to an Athenian!

1431. ἐπὶ ξύλου, 'on a perch'.

1432. οὐ ταὐτὸν . . . ἐστίν, 'it isn't the same', or as we might say, 'the parallel doesn't hold'. Pheidippides is cornered, and has to appeal to the authority of Socrates.

1435. So can you, when you beat your son. Strepsiades makes a last desperate effort to turn Pheidippides' position: he can have his revenge for his own early beatings, not on his father, but on his son. But Pheidippides is too much for him: perhaps he won't have a son, and then he'll never get his return: Strepsiades has to admit the justice of his plea.

1440. Now consider one more aspect. The regular Socratic introduction of a new point.

1441. But perhaps . . . Pheidippides, remembering his father's dislike of his mother (see 48 ff.) thinks it may console him to hear that she is to be beaten too. But Strepsiades' respect for the old morality is strong enough to overcome any personal feelings, and he bursts out against this, the most hideous suggestion of all. To the old-fashioned Athenian it would be even worse than beating a father.

1445. I'll prove, &c. We can't tell what line the 'Worse Argument' might have suggested to Pheidippides. The mere idea has woken Strepsiades out of his sophistic dream, and brought him to his senses again.

1458. The Clouds now reveal their true character. They too worship the high gods, but they think it better that men should learn their lesson by suffering rather than be warned

beforehand. *πάθει μαθεῖν* was a prominent idea of the old school, which is always to the fore in Aeschylus.

1468. 'Yea, thou shalt worship Zeus': clearly this is a quotation from some old tragedy. 'Thy fathers' god': Strep-siades means to suggest also that he is the god who protects fathers.

1471. Vortex is king . . . : see 828. Pheidippides is retorting on Strep-siades with his own weapon.

1474. To think a clay pot . . . This is rather obscure even in the Greek. The word 'vortex' (*δῖνος*) was used in Greek for a large round earthenware pot, like a bread-pan. Some editors suggest that there was one placed outside the school, where a statue of some god would be in an ordinary house. This seems improbable, and it is more likely that Strep-siades thinks of this common use of the word as he is talking.

1475. Pheidippides goes off, perhaps to his uncle Megacles. At any rate he will have no part in his father's revenge on the philosophers.

1476. Strep-siades is now completely repentant. *παρανοίᾱς*, another exclamatory gen.: see 818.

1478. Ἑρμῇ: there was a bust of Hermes on a pillar placed before the door of most houses in Athens. It was these busts which were mutilated just before the Sicilian expedition.

1479. ἐπιτρίψης, 'press hard on me': see 243.

1480. ἀδολεσχίᾱ, 'through idle talk': this word is peculiarly associated with Socrates, and Aristophanes seems to harp on it at the end of the play (see 1484), as if to leave it as the final impression with the audience.

1481. γραφὴν . . ., 'to bring a suit against them', presumably for ἀσέβεια, 'impiety'.

1484. ἐμπιμπράναι: this idea was probably suggested by a conflagration which had burnt some of the Pythagoreans in their school at Croton a few years before.

1494. Clearly a parody of tragedy. σὸν ἔργον was used twice by the Chorus, in 1345 and 1397.

1496. διαλεπτολογεῖν, 'I am chopping logic with the beams'.

1498. θοϊμάτιον: the old joke once more: see 179, 497.

1501. ἐκτραχηλισθῶ: the regular word for being thrown off a horse.

1503. A beautiful reminiscence of Socrates' own first words in 225.

1506. The moral of the play, repeated in 1509.

1510. ἡγεῖσθ' ἔξω: the conventional ending of a play, as the Chorus left the orchestra.



## VOCABULARY

ἀγαθός, -ή, -όν, good.  
 ἀγορά, -ās, ἡ, assembly, market-  
 place.  
 ἀγορητής, -οῦ, ὁ, a speaker,  
 talker.  
 ἀγρεῖος, -α, -ον, countrified,  
 boorish.  
 ἄγροικος, -ον, countrified,  
 clownish.  
 ἀγρός, -οῦ, ὁ, field; ἀγροί, the  
 country, *as opposed to the*  
*town*.  
 ἄγω, ἄξω, ἤγαγον, I lead, carry;  
*pass.* I am carried off, am  
 plundered.  
 ἀδικέω, I do wrong, act dis-  
 honestly.  
 ἄδικος, -ον, wrong-doing, dis-  
 honest, unjust.  
 ἀδολέσχης, -ου, ὁ, silly chat-  
 terer.  
 ἀδολεσχία, -ας, ἡ, idle talk.  
 αἰί, *adv.*, always.  
 αἰρίος, -α, -ον, aerial.  
 ἀεροβατέω, I tread the air, I  
 float in mid air.  
 ἀερωνυχής, -ές, swimming, float-  
 ing, in air.  
 Ἄήρ, ἄερος, ὁ, the air, the lower  
 atmosphere.  
 Ἀθάμας, -αντος, ὁ, son of Aeolus  
 and husband of Nephele.  
 Ἀθηναῖος, -α, -ον, Athenian.  
 ἀθρέω, I see, observe.  
 ἀθῶος, -ον, scot-free.  
 αἰβοῖ, *exclamation of surprise*  
*or disgust*: bah!  
 αἰθήρ, -ἔρος, ὁ (sometimes ἡ),  
 ether, the upper air.

αἶξ, αἰγός, ὁ, ἡ, goat.  
 αἰρέομαι, -ήσομαι, εἰλόμην, I  
 choose.  
 αἶρω, ἀρῶ, ἤρα (*aor. pass. ἤρην*),  
 I raise.  
 αἰσχρῶς, *adv.* shamefully,  
 hideously.  
 αἰτέομαι, I make a request.  
 αἵτιος, -α, -ον, responsible for,  
 the cause of.  
 αἰῶ, I listen to, give ear to.  
 ἀκαρής, -ές, short. ἀκαρῇ (*sc.*  
*χρόνον*), a few minutes, a  
 short time.  
 ἀκατάβλητος, -ον, incontro-  
 vertible.  
 ἀκολουθέω, I follow.  
 ἀκούω, -σω, ἤκουσα, ἀκήκοα, I  
 hear, listen.  
 ἀκροάομαι, I listen to.  
 ἀλαζών, -όνος, ὁ, ἡ, braggart  
 (*οὐδὲν τοῦ εἶρων*).  
 ἀλείφω, ἤλειψα, I anoint.  
 ἀλεκτρυάνα, -ης, ἡ, hen (*a word*  
*coined on the analogy of*  
*λέαινα*).  
 ἀλεκτρύων, -όνος, ὁ, cock.  
 ἀλέκτωρ, -ορος, ὁ, cock.  
 ἀληθής, -ές, true. ἀληθες, *used*  
*adverbially*, can you ask:  
 what do you mean?  
 ἀληθῶς, *adv.*, indeed, in truth,  
 really.  
 ἀλλά, *conjunct.*, but.  
 ἄλλομαι, I leap.  
 ἄλλος, -η, -ο, other.  
 ἄλς, ἄλός, ὁ, salt, brine.  
 ἀλφειταμοιβός, -οῦ, ὁ, corn-  
 merchant.

ἄλφιτον, -ου, τό, *commonly in pl.*, barley-meal.

ἄμαθής, -ές, ignorant, stupid.

ἀμέλει, *imperat. of ἀμελέω*, don't trouble yourself, that's all right.

ἀμέτρητος, -ον, immeasurable.

ἀμύνω, ἀμύνῳ, ἤμυνα, ward off: ἀμύνομαι, defend oneself, repay, 'pay them in their own coin'. ἀμυνάθω (*possibly from aor. 2*), rescue.

ἀμφήκης, -ες, two-edged, keen as a two-edged sword.

ἄν, *condit. particle, which cannot be separately translated, used in the apodosis of a conditional sentence; with relat. or conj. and subj.; with final conj. and subj. or opt.*

ἀναβάλλω, -βαλῶ, -έβαλον, put off; *in Midl.* put off, defer.

ἀνάγκη, -ης, ἡ, dire necessity.

ἀναγρύζω, I mutter.

ἀναιδεία, -ας, ἡ, impudence.

ἀναμετρέω, I take the measure of.

ἄναξ, ἄνακτος, ὁ, king.

ἀναπείθω, I win over, win one's consent.

Ἀναπνοή, -ῆς, ἡ, Respiration (*personified*).

ἀνατέλλω, -έτειλα, rise (*of the heavenly bodies*).

ἀνδρείος, -α, -ον, manly, courageous.

ἄνειμι, I will return (*after digression*).

ἀνέρομαι, *aor.* ἀνηράμην, I ask.

ἀνὴρ, ἀνδρός, ὁ, man.

ἀνθρήνη, -ης, ἡ, hornet.

ἄνθρωπος, -ου, ὁ, a human being, man, fellow, mortal.

ἀνόητος, -ον, unintelligent, silly.

ἀνοίγω, -οίξω, -έωξα, I open.

ἀντεῖπον (*aor.*), I replied.

ἀντερέω (*fut.*), I will answer, gainsay.

ἀντί, *prep. c. gen.*, in the place of, in return for.

ἀντιβολέω, I implore.

ἀντιλέγω, -λέξω, -έλεξα, I speak against, oppose.

ἀντιλογέω, I gainsay, oppose.

ἀντιτύπτω, I beat in turn, take my turn in flogging.

ἀνύσας, *aor. partic. of ἀνύω*, ἀνύτω, *used like an adv. in commands*, quickly, 'hurry up and . . .'

ἄξιος, -α, -ον, worthy, worthy of, worth.

Ἀπαιόλη, -ης, ἡ, Fraud (*personified*).

ἀπαιόλημα, -ατος, τό, fraud, cheating.

ἀπαντάω, I meet.

ἅπας, ἅπασα, ἅπαν, all, all together.

ἄπειμι, *serting as fut. of ἀπέρχομαι*, I will go away, depart.

ἀπεριμερίμως, *adv.*, thoughtlessly.

ἀπερυσθιάω, I put away blushes, refuse unblushingly.

ἀπέρχομαι, -ῆλθον, I go away, depart.

ἀπέχω, I keep away from; ἀπέχομαι, I abstain from.

ἀπό, *prep. c. gen.*, from; ἀπὸ τουδὶ, from this very day.

ἀποδείκνυμι, I point out, demonstrate.

ἀποδίδωμι, I give back, I pay my debts.

ἀποκείρω, I clip; ἀποκείρομαι, I get my hair cut.

ἀποκρίνομαι, -κρισῶμαι, -εκριάμην, I answer.

ἀπολαμβάνω, -λήψομαι, -είληφα, -έλαβον, I get back, get my debts paid.

ἀπολαύω, -λαύσομαι, -έλαυσα, I

- derive benefit from, get good out of.
- ἀπόλλυμι, -ολῶ, -ώλεσα, I destroy, defeat; ἀπόλλυμαι, *perf.* -όλωλα, I perish, am done for; ἀπολεῖ κάκιστα, curse you.
- Ἀπόλλων, -ωνος, ὁ, Apollo, the Sun-god.
- ἀπόμνυμι, -ομοῦμαι, -ώμοσα, I deny on oath.
- ἀποπέμπω, -πέμψω, -έπεμψα, I dismiss, I let one go.
- ἀποπνίγω (*fut. pass.* -πνιγήσομαι), I suffocate.
- ἀπορέω, I am at a loss.
- ἀπορος, -ον, witless, incapable.
- ἀποστερέω, I defraud, rob; line 487, 'No good at the gab, I'm first rate at grab.'
- ἀποστερητικός, -ή, -όν, for cheating.
- ἀποστερητής, -ίδος, ἡ, = ἀποστερητική.
- ἀποσχίζω, I cut off from, cause to digress from.
- ἀποφαίνω, -φανῶ, -έφηνα, I prove, make it plain.
- ἀποφεύγω, -φεύξομαι, -έφυγον, I escape, am acquitted.
- ἄπτω, ἄψω, ἥψα, *perf. pass.* ἤμμαι, I kindle, light.
- ἄρα, *interrog. particle, generally implying anxiety or impatience.*
- ἄρα, so then, *generally implying that a previous conviction is confirmed.*
- ἀργός, -όν (ἀεργός), idle, unemployed.
- ἀργύριον, -οῦ, τέ, money.
- ἄριστάω, I take the ἄριστον [ā], midday meal, I lunch.
- ἄριστος, -η, -ον, *used as superl. of ἀγαθός*, best, noblest.
- ἄρμα, -ατος, τό, chariot.
- ἀρνάκis, -ίδος, ἡ, sheep's skin, fleece.
- ἄρρην, -ερος, ὁ, ἡ, ἄρρεν, τό, male.
- ἄρτι, *adv.*, just now.
- ἄρτίως, *adv.*, just, just now.
- ἀρύτομαι, I draw water for myself.
- ἀρχαῖα, *n. plur. from ἀρχαῖος* (original), the principal (*as opp. to the interest*).
- ἀρχαῖκός, -ή, -όν, old-fashioned.
- ἄρχομαι, ἄρξομαι, ἡρξάμην, I begin.
- ἀσκήντης, -ου, ὁ, pallet bed.
- ἀσκέω, I practise.
- ἄσματοκάμπτης, -ου, ὁ, googly-rhymester (*lit. twister of songs*).
- ἀσπάζομαι, I greet.
- ἀτάρ, but.
- ἀτεχνῶς, *adv.*, simply, just.
- ἄτραπός, -οῦ, ἡ, path.
- ἀτρέμα } *adv.*, without movement; ἔχ' ἀτρέμα or  
ἀτρεμί } ἀτρεμί, keep quiet.
- ἄττα = τινί.
- ἄττα = ἄτινα.
- ἀτυχέω, I fail, miscarry.
- αὖ } *adv.*, again, further.
- αὖθις }
- αὐτίκα, *adv.*, at once, straightway.
- αὐτόν = eum (*weak demonstr.*).
- αὐτός = ipse (*emphatic*), 'the Master' (of Socrates); ὁ αὐτός = idem.
- αὐτοῦ, ἐαυτοῦ = sui (*reflexive*).
- αὐχμέω, I am squalid or unwashed.
- ἀφάλλομαι, -αλοῦμαι, -ηλάμην, I jump off.
- ἀφίημι, -ήσω, -ἤκα, send forth, dismiss, let go.
- ἄφυκτος, -ον, unable to escape.
- ἄφωνος, -ον, dumb.
- ἄχθομαι, ἀχθέσομαι, ἡχθέσθην, I am distressed.
- βαδίζω, I walk.

βαλανείον, -ου, τό, bath.  
 βάλλω, βαλῶ, ἔβαλον, I throw,  
 pelt with stones. βάλλ' ἐς  
 κόρακας, go and be hanged !  
 go to Jericho !  
 βάρβαρος, -α, -ον, barbarian,  
 illiterate dolt.  
 βασιλεύς, -έως, ό, king.  
 βασιλεύω, I reign as king.  
 βδελύττομαι, I loath.  
 βέλτιστος, -η, -ον, *used as*  
*superl. of* ἀγαθός, very good,  
 excellent.  
 βίος, -ου, ό, life.  
 βλάβη, -ης, ή, damage, mischief,  
 ruin.  
 βλέπω, I look, see.  
 βοά, -ās, ή, cry, shout.  
 βοάω, βοήσομαι (βοάομαι), I cry  
 aloud, raise a shout.  
 βόσκω, I feed, keep.  
 βουλεύω, I debate.  
 βούλομαι, βουλήσομαι, ἐβουλήθην,  
 I wish, desire.  
 βραχύς, -εία, -ύ, short ; βραχεία, a  
 few (questions).  
 βροντησικέραυνος, -ου, of thun-  
 der and the thunderbolt.  
 Βυζάντιον, -ου, τό, Byzantium,  
 on the Bosphorus, now  
 Constantinople.  
 γαμφός, -ή, -όν, with crooked  
 talons.  
 γάρ, *conj.*, for ; *frequently*  
*elliptic, with 'yes' or 'no'*  
*to be supplied from the con-*  
*text ; with interrogatives it*  
*expresses surprise or indig-*  
*nation : πῶς γάρ ; 'why,*  
*how ?'*  
 γαστήρ, γαστρός, ή, stomach.  
 γε, *enclit. particle*, at least ;  
*commonly it serves to em-*  
*phasize preceding word.*  
 γείτων, -ονος, ό, ή, neighbour.  
 γελάω, γελάσομαι, ἐγέλασα, I  
 laugh, laugh at.

γέλοιος, -α, -ον, laughable, ridi-  
 culous.  
 γέρων, -οντος, ό, old man.  
 γῆ, γῆς, ή, the earth.  
 γίγνομαι, γενήσομαι, ἐγενόμην, I  
 become, I am born.  
 γινώσκω, γνώσομαι, ἔγνω,  
 ἔγνωκα, I discern, recognize,  
 know.  
 γλῶττα, -ης, ή, tongue, gift of  
 the gab.  
 γνάθος, -ου, ή, jaw.  
 γνώμη, -ης, ή, thought, judge-  
 ment, maxim, resolution.  
 γνωμίδιον, -ου, τό, *dim. of* γνώμη,  
 witticism.  
 γραφή, -ῆς, ή, writ, indictment ;  
 γραφήν γράφεισθαι, take out a  
 summons.  
 γράφω, I write, propose (a  
 measure) ; γράφομαι, *with*  
*or without* γραφήν, I indict.  
 γυμνάσιον, -ου, τό, gymnastic  
 school.  
 γυμνός, -ή, -όν, stripped.  
 γυνή, -αικός, ή, woman, wife.  
 δαί, *used after interrogatives*  
*to express wonder or curio-*  
*sity, τί δαί, what, pray ?*  
 δαιμόνιε, *like* ὦ βέλτιστε, my  
 good sir !  
 δαιμονίως, *adv.*, marvellously.  
 δαίμων, -ονος, ό, ή, god, goddess,  
 spirit.  
 δαῖος, -α, -ον, hostile, dread.  
 δάκνω, δήξομαι, ἔδακον, I bite.  
 δανείζω, I lend ; δανείζομαι, I  
 borrow.  
 δάς, δαδός, ή, torch.  
 δασύς, -εία, -ύ, thick ; τὰ δασέα,  
 the thick parts of a wood,  
 copses.  
 δέ, *conj.*, but, and, now ; μέν ...  
 δέ, on the one hand ... on  
 the other ; δ' οὖν (*ceterum*)  
 be that as it may, well, any-  
 how.



δεῖ, δεήσει, *impers.*, it is necessary; *with gen.*, there is need of.

δεῖδω, δείσομαι, ἔδεια, δέδια, δέδοικα, I fear, am anxious.

δείκνυμι, δείξω, ἔδειξα, I show, point out.

δείλαιος, -α, -ον, wretched, poor wretch.

δειλός, -ή, -όν, cowardly, wretched.

δεινός, -ή, -όν, terrible; *with infn.*, terrible or clever at . . .

δείπνουν, -ου, τό, a meal, *generally*, the midday or evening meal.

δεξιός, -ά, -όν, on the right hand, dexterous, clever. δεξιῶς, cleverly.

δέομαι, δέησομαι, ἐδέηθην, I stand in need of, beg, implore.

δέσποινα, -ης, ἡ, mistress, lady.

δεσπότης, -ου, ὁ, master.

δευρί } *adv.*, hither, this way,

δεῦρο } here.

δεύτερος, -α, -ον, second.

δέχομαι, δέξομαι, ἐδέξάμην, I receive.

δή, a particle used generally to emphasize the word preceding it, indeed, in truth.

ἄνθρωπος, -ου, ὁ, the people, the masses, the commons.

δημότης, -ου, ὁ, a commoner, one of the same deme, a fellow townsman.

δητά, *adv.*, in answers it echoes a word just used, ay, to be sure; it strengthens negatives; in questions, it marks an inference, πῶς δητά; how then?

διά, *prep. c. gen.*, through, throughout, by means of; *c. acc.* through, throughout, owing to.

διαβήτης, -ου, ὁ, a pair of compasses.

διαίρῃω, -ήσω, -εἶλον, I divide, make careful distinctions.

διαλέγομαι, -λέξομαι, -ελέχθην, I converse, hold intercourse with.

διαλείπω, -λείψω, -έλιπον, I leave an interval between, I wait a bit.

διάλεξις, -εως, ἡ, logic.

διαλεπτολογέομαι, I chop logic.

διαλφιτῶω, I fill full of barley meal.

διαμετρέω, I measure out.

διανοέομαι, I intend.

διάνοια, -ας, ἡ, purpose; *in plur.* conceits, quips.

διασμήχω, *aur. pass.* διασμήχθην, I rub well, give a good coating of.

διατῆκω, I melt.

διατριβή, -ῆς, ἡ, spending of time, loitering.

διαφέρω, διοίσω, διήνεγκα, διήνεγκον, I differ from; I spend, pass, go through with.

δίδαγμα, -ατος, τό, lesson.

διδάσκαλος, -ου, ὁ, teacher.

διδάσκω, I teach; διδάσκομαι, I have some one taught.

δίδωμι, δώσω, ἔδωκα, I give;

δίκην δίδωμι, I am punished.

διερός, -ά, -όν, liquid, floating.

δικάζομαι, I go to law.

δίκαιος, -α, -ον, just; δίκαια, a fair offer.

δικαίως, *adj.*, justly, reasonably.

δίκη, -ης, ἡ, right, lawsuit, satisfaction; δίκην δίδοναι = to make amends, i. e. to be punished.

διορραφέω, I patch up a lawsuit, prosecute.

Δίνος, -ου, ὁ, Vortex.

δολισθάνω, -ολισθήσω, -ώλισθον, I give one the slip.

Διόνυσος, -ου, ὁ, Dionysus.  
 δῖς, *adv.*, twice; δῖς παῖδες, in  
 their second childhood.  
 διφθέρα, -ας, ἡ, a peasant's  
 leathern garment, smock.  
 διχοίνικος, -ον, holding 2 χοίνικες.  
 διχοίνικον, *sc.* μέτρον, *may be*  
*translated* 'two quarts'.  
 διωκάθω } I pursue, I prose-  
 διώκω } cute.  
 δοκέω, δόξω, ἔδοξα, I think, sup-  
 pose; *often impers.* it seems.  
 δοκός, -οῦ, ἡ, beam.  
 δόμος, -ου, ὁ, house.  
 δράω, δράσω, ἔδρασα, I do.  
 δροσερός, -ά, -όν, dewy.  
 δρύσος, -ου, ἡ, dew.  
 δύναμαι, δυνήσομαι, ἐδυνήθην, I  
 am able.  
 δύο, *num. adj.*, two.  
 δυσκολόκριτος, -ον, making bed  
 uneasy, that racks the brain  
 at night.  
 δύσκολος, -ον, peevish, angry.  
 δώδεκα, *num. adj.*, twelve.  
 δῶμα, -ατος, τό, house.

εἰάν, ἦν, *particle compounded of*  
 εἰ ἂν, *if*.  
 εἰάω, allow, let.  
 ἐγκαλύπτομαι, I wrap myself up  
 in.  
 ἐγώ, ἔγωγε, *1st personal pron.*,  
 I.  
 ἔδρα, -ας, ἡ, seat, abode.  
 ἐθέλω, ἐθελήσω, ἠθέλησα, I am  
 willing.  
 εἰ, εἴπερ, *conj.*, if, if as is the  
 case.  
 εἰδέναι, *see* οἶδα.  
 εἶναι, *particle used in passing*  
*from one point to another;*  
*often indicating impatience,*  
*very well! enough!*  
 εἶμι (*fut.*), *imperf.* ἦειν, I will  
 go.  
 εἰμί, ἔσομαι, ἦν, I am; ἔστι =  
 it is possible.

εἰκός, *perf. partic. from* εἴκοι, *that*  
*which has seemed*  
*likely*; εἰκός ἐστι, it is likely.  
 εἴκω, εἴξω, εἴξα, εἴκοι (*3rd plur.*  
 εἴξασι), I am like.  
 εἵνεκα, *see* ἔνεκα.  
 εἶπον, *used as aor. of* φημί, I  
 said, told.  
 εἷς, μία, ἓν, *num. adj.*, one.  
 εἰσάγω, I lead in.  
 εἴσεμι, I will go in, enter.  
 εἰσέρχομαι, I enter.  
 εἴσοδος, -ου, ἡ, entrance, en-  
 trance-door.  
 εἴσω, *adv.*, within.  
 εἶτα, *adv.*, then (*frequently im-*  
*plying indignation*).  
 εἴτε . . . εἴτε, *conj.*, either . . .  
 or, whether . . . or.  
 ἐκ, ἐξ, *prep. c. gen.*, out of,  
 from, after, in consequence  
 of.  
 ἑκατόν, *num. adj.*, a hundred.  
 ἑκατογκεφάλας, -α, hundred-  
 headed.  
 ἐκβάλλω, -βαλῶ, ἐξέβαλον, I  
 drive out, banish.  
 ἐκείνος, -η, -ο, *demonstr. adj.*,  
 that, he, she, it.  
 ἐκεῖσε, *adv.*, thither.  
 ἐκστρέφω, I turn inside out,  
 change completely.  
 ἐκτραχιλίζομαι, I am thrown (as  
 from a horse).  
 ἐκφέρω, ἐξοίσω, ἐξήνεγκον, I  
 carry out.  
 ἔλαιον, -ου, τό, oil.  
 ἐλαύνω, ἐλάσω (ἐλῶ), ἤλασα, I  
 drive.  
 ἐλέγχω, I refute, confute.  
 ἐλεύθερος, -α, -ον, free, free-  
 born.  
 ἔλκω, ἔλξω, εἴλκυσα, I drag.  
 Ἕλλην, -ηνος, ὁ, a Greek.  
 ἐλπίς, -ίδος, ἡ, hope, expecta-  
 tion.  
 ἐμαυτῷ (ἐμοὶ αὐτῷ), *reflexive*  
*pron. 1st person*, myself.

ἐμβάλλω, ἐμβαλῶ, ἐνέβαλον, I throw on; ἐμβαλεῖν τὴν οἰκίαν, 'bring the house about their ears'.

ἐμβάπτω, -βάψω, ἐνέβαψα, I dip in.

ἐμός, -ή, -όν, *possess. pron.*, my, mine.

ἐμπύρρημι [ἐμπύρημι], ἐμπύρῃσω, ἐνέπρησα, I set on fire.

ἐμφερέης, -ές, like, resembling. ἐν, *prep. c. dat.*, in, among, on; during.

ἐναγχος, *adv.*, just now.

ἐναντίος, -α, -ον, facing, opposite, contrary, reverse.

ἐνάπτω, I bind to; *pass. partic.* ἐνημμένος, fitted with, clothed in.

ἐνδοθεν, *adv.*, within.

ἐνεμι (3rd *sing.* ἐνεστι or ἐνι), I am in.

ἐνεκα, ἕνεκεν, *prep. c. gen.*, on account of, for the sake of.

ἐνεχυράζομαι (τὰ χρήματα), I have my goods seized for debt.

ἐνὴ καὶ νέα (*sc.* ἡμέρα), the old and the new day, i.e. last day of the month.

ἐνθυμέομαι, I reflect, consider.

ἐνταυθί } *adv.*, hither.

ἐνταυθοῖ }

ἐντεῦθεν, *adv.*, hence.

ἐντίθημι, -θήσω, -έθηκα, *imperf.*

ἐντίθουν, I put in.

ἕξ, *num. adj.*, six.

ἐξαίφνης, *adv.*, suddenly.

ἐξαμαρτάνω, -ήσομαι, -ήμαρτον, I go completely wrong.

ἐξαμβλώω, *perf.* -ήμβλωκα, I strangle in the birth, make go wrong.

ἕξαρνος, -ον, denying; ἕξαρνός εἰμι = I deny.

ἐξεγείρω, -εγερῶ, -ηγρόμην, I awaken.

ἔξειμι, I will go out.

ἐξελαύνω, -ελῶ, -ήλασα, -ελήλακα, I drive out, banish.

ἐξελέγχω, -ελέγξω, -ήλεγξα, I confute, convince.

ἐξεπίσταμαι, -ηπιστάμην, I learn thoroughly.

ἐξέρχομαι, I come out of.

ἔξεστι, it is allowed.

ἐξευρίσκω, *perf. pass.* -ήρημαι, I discover.

ἐξόλλυμι, -ολῶ, -ώλεσα, I destroy, ruin utterly.

ἔξω, *adv.*, outside.

ἐπαινέω, -έσω, -ήνεσα, I approve, commend.

ἐπαιτέω, seek in addition, ask for.

ἐπακούω, hear, hearken to, heed.

ἐπαναβαίνω, -βήσομαι, -έβην, I get up on to.

ἐπαναμένω, I wait for.

ἐπεγείρω, I awaken, rouse.

ἐπεὶ (*stronger forms* ἐπειδή, ἐπειδήπερ), *conj.*, when, since.

ἔπειτα, *adv.*, next, then.

ἐπέχω, ἐφέξω, ἐπέσχον, I hold in, wait; *aor. imperat.* ἐπίσχε, stop!

ἐπί, *prep. c. acc.*, to, on to; *c. dat.*, in addition to; *c. gen.*, on, towards, in the time of.

ἐπιβάλλω, -βαλῶ, -έβαλον, I place or lay on, throw over.

ἐπιδείκνυμι, I show, explain.

ἐπιδείξεις, -εως, ἡ, demonstration; ἔλθετε εἰς ἐπιδείξιν, 'to show yourselves'.

ἐπιθανμάζω, I pay honour to, offer a complimentary fee.

ἐπιθυμέω, I desire.

ἐπιλανθάνομαι, -λήσομαι, -ελαθόμην, -λέλησμαι, I forget.

ἐπιλήσμων, -ον, forgetful.

ἐπιμαρτύρομαι, I call some one as a witness.

ἐπιμελής, -ές, careful, studious.  
 ἐπινόω, I think of, invent.  
 ἐπιτίθημι, I place on (an altar).  
 ἐπιτρίβω, -τρίψω, -έτριψα, *aor.*  
*pass.*, am done to death.  
 ἐπιχαλκεύω, I forge upon an  
 anvil; ἐπιχαλκεύειν παρέχω,  
 I lend myself as an anvil.  
 ἐπόμεναι, -ομοῦμαι, -ώμοσα, I  
 swear by . . .  
 ἔπος, -ους, τό, a word, versifica-  
 tion.  
 ἐράω, I love, have a passion  
 for.  
 ἐργάζομαι, -άσομαι, ἐργασάμην,  
 I work, do (harm to).  
 ἔργον, -ον, τό, work, business,  
 task.  
 ἔριον, -ον, τό, wool.  
 Ἑρμῆς, -οῦ, ό, Hermes, the god  
 of cunning and all secret  
 dealings.  
 ἔρομαι, ἐρήσομαι, ἡρόμην, I ask.  
 ἔρχομαι, ἐλεύσομαι (*or* εἶμι),  
 ἦλθον, I come.  
 ἐρωτάω, I ask.  
 εἰς, εἰς, *prep. c. acc.*, into, to,  
 against, for.  
 ἐσθίω, ἔδομαι, ἔφαγον, I eat,  
 gnaw, consume.  
 ἐσπέρα, -ας, ἡ, evening.  
 ἔτεόν, *adv.*, in truth, really.  
 ἕτερος, -α, -ον, other of two.  
 ἔτι, *adv.*, yet, still, further.  
 εὖ, *adv.*, well; εὖ φρονεῖς, you  
 are in your right mind.  
 εὐδαίμων, -ον, lucky, prosper-  
 ous.  
 εὐθέως } *adv.*, straightway.  
 εὐθύς }  
 εὐνοέω, I am well inclined, I  
 think of your good.  
 εὕρισκω, εὕρησσω, ὑῖρον, I find,  
 discover.  
 εὐστομέω } I speak words of  
 εὐφημέω } good omen. εὐ-  
 στόμει, hush!

εὐχή, -ῆς, ἡ, prayer.  
 ἐχθές, *adv.*, yesterday.  
 ἐχθρός, -ά, -όν, enemy, hostile.  
 ἔχω, ἔξω *or* σχήσω, ἔσχον, I  
 have, hold, keep; I am able;  
 ἔχω *with adv.* = εἶμι *with*  
*adj.*; ἔχ' ἡσυχος, ἔχ' ἀτρεμί  
 = keep quiet; τί κυπτάεις  
 ἔχων; why do you keep  
 peering about?  
 ἕως, until.  
 ζάω, I live.  
 Ζεύς, Διός *or* Ζηνός, ό, Zeus, son  
 of Kronos and Rhea.  
 ζητέω, I seek, desire.  
 ζυγωθρίζω, I keep a mental  
 balance (ζυγόν is the beam  
 of the balance).  
 ἢ, *conj.*, or, or else; ἢ . . . ἢ,  
 either . . . or; than.  
 ἦ, *interrog. particle*, Can it be  
 that?; ἦ μὴν (*esp. with verbs*  
*of swearing*), *confirmative*  
*particle*.  
 ἡγέομαι, I consider.  
 ἦδη, *adv.*, by now, already, at  
 once.  
 ἡδομαι, ἡσθήσομαι, ἡσθην, I am  
 pleased, delighted.  
 ἡδύς, -εία, -ύ, sweet, pleasant;  
*superl. adv.* ἡδιστα, most  
 pleasantly.  
 ἡκιστα, *adv.*, least of all: no,  
 certainly not.  
 ἦκω, I am come.  
 ἥλιος, -ον, ό, the sun.  
 ἡμεῖς, *plur. of* ἐγώ.  
 ἡμέρα, -ας, ἡ, day.  
 ἡμέτερος, -α, -ον, *possess. pron.*  
 our.  
 ἦμι, *the 1st pers. pres. tense of*  
*a defective verb used to*  
*repeat with emphasis*, 'I  
 say'.



ἡμικτεόν, -ου, τό, a half-έκτεός  
(of which there were 6 in  
the μέδιμνος) = 4 χοίνικες.

ἡμιθνήs, -ήτος, ό, ή, half-dead,  
'with a dead-alive look'.

ήν, see εάν.

Ἡράκλειος, -α, -ον, of Heracles.  
Ἡρακλῆs, -έους, ό, Heracles,  
son of Zeus and Alcmena.

ήρώνη, -ης, ή, a heroine.

ήσυχος, -ον, still, quiet, at rest.

ήσυχῇ, softly, with silent tread.

ήττων, -ον, *compr. adj.*, less,  
weaker, inferior; ήττον, *adv.*,  
less.

Θαλῆs, Θάλεω, ό, Thales of  
Miletus.

θαρρέω, I am confident.

θάπτον, *adv.*, more quickly.

θαυμάζω, I look at with wonder,  
admire.

θαυμασίως, *adv.*, wonderfully.

θεά, -άς, ή, goddess.

θεῖος, -α, -ον, divine.

θέμις, θέμιδος, ή, right (in the  
sight of the gods).

θεός, -οῦ, ό, god.

θερμός, -ή, -όν, warm, hot.

θερμά λουτρά were called  
'Ἡράκλεια.

Θετταλή, -ῆs, ή, a Thessalian  
woman (witch).

θῆλυς, -εια, -υ, female, feminine.

θνήσκω, θανοῦμαι, ἔθανον, τέθνηκα,  
*partic.* τεθνεώς, I die, am killed.

θνητός, -όν, mortal.

Θουριόμαντις, -εως, ό, a Thurian  
prophet. The seer Lampon,  
443 B. C., led a colony to  
Thurii, on the Tarentine  
Gulf.

θρυαλλίς, -ίδος, ή, a wick.

θύελλα, -ης, ή, hurricane, storm.

θυμαίνω, I am angry.

θυμβρεπίδειπνος, -ον, supping  
on savory, satisfied with  
humble fare.

θύρα, -ας, ή, door.

θύραζε, *adv.* (= θύρασδε, -δε *is*  
a *postposition*), to the door,  
out of doors.

θύσῖα, -ας, ή, an offering, sacri-  
fice.

θύω, I make an offering.

ιατροτέχνης, -ον, ό, medical  
practitioner.

ιέρός, -ά, -όν, holy; τὰ ιερά,  
offerings.

ἵμι, ἵσω, ἵκα, send, send forth,  
utter.

ἱμάτιον, -ον, τό, an outer gar-  
ment, cloak (*note the crasis*  
θοῖμάτιον).

ἱμέρω, I desire.

ἵνα, *conj.*, in order that; *adv.*,  
where, ἵν' ἄν, wherever.

ιοῦ, a cry of distress, oh!

ἵππερος, -ον, ό, horse-fever.

ἵππεύω, I ride.

ἵππικός, -ή, -όν, of or belonging  
to horses; ἵππική, *sc.* τέχνη,  
riding.

ἵππιος, -α, -ον, of horses.

ἵππος, -ον, ό, horse.

ἵστημι, στήσω, ἔστησα (*trans.*),  
ἔστην (*intrans.*), *perf. partic.*  
ἑστώς, I stand, place. χορόν

ἵστατε (*imperf.*), ye led the  
dance.

ἴσως, *adv.*, equally, perhaps.

ιτητέον = ἰτέον (εἶμι).

ἵχνος, -ους, τό, footstep, track.

ἰώ, a cry of pain or grief;  
sometimes of triumph.

καθαίρω, -ήσω, -εἶλον, I bring  
down.

καθειρῶ, I imprison.

καθεύδω, -ευδήσω, -ηῦδον, I  
sleep.

κάθημαι, I sit down, am seated.

καθίζω, *trans. or intrans.*, I  
cause to sit down, I sit down.

καθίστημι, I ordain, establish;

οἱ καθεστῶτες νόμοι, established law.  
 καθοράω, I see distinctly.  
 καί, *conj.*, and, even, also; καὶ γάρ, for in fact; καὶ μὲν, and, look you.  
 καινός, -ή, -όν, new, new-fangled.  
 καίτοι, and yet.  
 κακοδαίμων, -ον, ill-fated; 'bad luck to it!'  
 κακός, -ή, -όν, bad, evil, wretched; κακά, misfortunes, abuse, evils; ἀδύ., κάκιστα, most miserably.  
 καλέω, -έσω, ἐκάλεσα, I call, summon; καλοῦμαι, I call before the court, I sue.  
 Καλλιππίδης, -ου, ὁ, Callippides.  
 καλός, -ή, -όν, fair, right; καλῶς, ἀδύ., very well, all right.  
 καλύπτω, I cover up.  
 κάμνω, καμοῦμαι, ἔκαμον, I grow tired.  
 κάμπτω, κάμψω, ἔκαμψα, I bend.  
 καπνός, -οῦ, ὁ, smoke.  
 καρδία, -ας, ἡ, heart.  
 κάρδοπος, -ου, ἡ, kneading-trough.  
 κατά, *pref. c. gen.*, down upon, against; *c. acc.*, over, throughout, according to; κατὰ μικρόν, little by little; κατὰ μῆνα, by the month; κατὰ τί; for what purpose?; κατὰ ταυτό, on the same principle.  
 καῖτα (καὶ εἴτα), and then.  
 καταβαίνω, -βήσομαι, -έβην, I go down.  
 καταβρέχω (*aor. pass.* -εβρέχ-θην), I drench; *pass.*, I get wet through.  
 καταγελάω, -άσομαι, I laugh at.  
 κατασχύνω, -αισχυνῶ, I disgrace.  
 κατακαίω, -καύσω, -έκαυσα, I burn down.

κατάληψις, -εως, ἡ, comprehension, intellect.  
 καταλόομαι (καταλούομαι), I wash thoroughly; καταλόμεναι μου τὸν βίον, 'you make my life a complete wash-out'.  
 καταπάτω, I besprinkle.  
 καταπίνω, -πίομαι, I gulp down, swallow greedily.  
 καταπρίομαι (*fut.*), I will do it with impunity.  
 κατασκάπτω, I dig down, demolish.  
 κατατίθηναι, I place down; κατατίθεμαι, I lay aside, put off.  
 κατατοξεύω, I strike with an arrow; 'I'll lay him out with a quip'.  
 καταχέω, -χεῶ, -έχεια, I pour over.  
 κάτειμι, I will go down.  
 κατέειπον, I told, declared.  
 κατέχω, I hold, spread over, occupy.  
 κάτοπτρον, -ου, τό, mirror.  
 κελεύω, I ask, bid.  
 κενός, -ή, -όν, empty.  
 κεντέω, I sting.  
 κερδαίνω, -αινῶ, ἐκέρδαναι, I derive profit, gain.  
 κέστρα, -ας, ἡ, hammer-headed mullet.  
 κεφαλή, -ῆς, ἡ, head.  
 κήδομαι, I am concerned for another's good, think only of his welfare.  
 κήπος, -ου, ὁ, garden.  
 κηρός, -οῦ, ὁ, beeswax.  
 Κικυννόθεν, from Cicynna, a deme (district) of Attica.  
 κινέω, I set in motion, keep in motion, don't let it rest.  
 κειχήλα, -ας, ἡ, thrush.  
 κίων, -ονος, ὁ, ἡ, pillar.  
 κλάω, κλαύσομαι, ἔκλαυσα, I weep, suffer for a thing.  
 κλητεύω, I call into court as witness to a summons.

κλίμαξ, -ακος, ἡ, a ladder.  
κοῖλα, -ων, τά, hollows, glens.  
κοινῇ, *sc.* ὁδῶ, by common consent.

κολάζω, I punish.

κολοκύντη, -ης, ἡ, pumpkin.

κοππατίας, -ου, ὁ, a well-bred horse branded with the Koppa (Φ).

κόπρος, -ου, ἡ, dung.

κόπτω, I strike; *with or without* θύραν, I knock at a door.

κόραξ, -ακος, ὁ, crow; βάλλ' ἐς κόρακας, go and be hanged (*pasce corvos*).

κορίζομαι, I fondle, coax.

κόρις, -ιος, ὁ, bug.

κορυφή, -ῆς, ἡ, peak.

κρέας, κρέως, τό, flesh.

κρείττων, -ων, *comp. adj.*, better, stronger.

κρίνω, κρίνω, ἔκρινα, I decide, judge; κρίνομαι, contend, dispute.

κρίός, -οῦ, ὁ, ram.

Κρόνος, -ου, ὁ, father of Zeus; a nickname for an old fossil.

κρόταλον, -ου, τό, a clapper, rattle (used in the worship of Cybele), 'a rattle-pate'.

κροῦσις, -εως, ἡ, a stamping, tapping, scrutiny (*as in the testing of a vessel by tapping*).

κύκλιος, -α, -ον, circular, cyclic; κύκλιοι χοροί, dances in a ring round the altar.

κύκλω, *used adverbially*, in a circle, all over, completely.

κυνέω, κύσω, ἔκυσσα, I kiss.

κυνη, -ῆς, ἡ, a leathern cap.

κυνηδόν, *adv.*, as a dog (snatches a bone).

κυπτάζω, I stoop, peer about.

κύων, κυνός, ὁ, ἡ, dog.

λακτίζω, -ῶ, λελάκτικα, I kick.

λαλέω, I talk, chatter.

λαλιά, -άς, ἡ, talk, idle prating.

λαμβάνω, λήψομαι, ἔλαβον, ἔληφα, I take, receive; λαβεῖν πρᾶγμα *or* κακόν, 'to get into trouble'.

λαμπρός, -ά, ὄν, bright.

λάμπω, I am brilliant, I flash.

λανθάνω, λήσω, ἔλαθον, ἔληθα, I escape notice; *with partic.*

I do a thing without knowing it, *or* unobserved.

λέγω, I speak, tell, say.

λεπτολογέω, I speak subtly, I chop logic.

λεπτός, -ή, -όν, fine, subtle.

λεπτότης, -ητος, ἡ, fineness, subtlety.

λημάω, I have my eyes bleared, *i.e.* dimmed with rheum; λημῶν κολοκύνταις, with eyes running pumpkins *or* marrow-fat.

ληρέω, I prate idly, talk nonsense.

λίαν, *adv.*, exceedingly.

λιβανωτός, -οῦ, ὁ, frankincense.

λίμνη, -ης, ἡ, lake.

λόγος, -ου, ὁ, word, argument, reason; ἐς λόγους, to converse.

λοιδορέω, I abuse; λοιδορέομαι, I wrangle.

λοιδορία, -ας, ἡ, recriminations.

λοιπός, -ή, -όν, the rest; τὸ λοιπόν, for the rest, for the future.

λουτρόν, -οῦ, τό, bath.

λούω, I wash; λούομαι, I bathe.

λοφείον, -ου, τό, plume-case.

λυμαίνομαι, I corrupt.

λυσανίας, -ου, ὁ, one who ends sorrow (*άνία*), 'ending all the troubles of my house'.

λύχνος, -ου, ὁ, lamp.

μά, *particle of protestation*, μὰ Δία, μὰ τοὺς θεοὺς (*or even*

*with the name of the god omitted*), by Zeus, by heaven.  
 μάθημα, -ατος, τό, a lesson, schooling.

μαθητής, -ου, ό, pupil.  
 μαθητιάω, *desiderative connected with μαθητής*, I want to become a pupil.

μαίνομαι, I am mad, out of my mind.

Μαιώτις λίμνη, the Sea of Azof.  
 μάλα, *adv.*, very; *comp.* μᾶλλον, *superl.* μάλιστα. καὶ μάλα, yes, certainly.

μαλθακίζομαι, I am soft and weak, I give in weakly.

μάλιστα } *see μάλα.*  
 μᾶλλον }

μανθάνω, μαθήσομαι, ἔμαθον, ἐμάθηκα, I learn; τί μαθόντες; *with partic.*, 'what has induced you to . . . ?'.

μανία, -ας, ή, madness; μανίαι, recurring fits of madness.

μαρτύρομαι, I call to witness.

μάρτυς, -ῦρος, ό, ή, a witness.

μάχη, -ης, *f.*, battle.

Μεγακλῆς, -έους, ό, Megacles ('Far-famed').

μέγας, μεγάλη, μέγα, great. *comp.* and *superl.* μείζων, μέγιστος.

μειράκιον, -ου, τό, young man.

μέλε, a familiar form of address, ὦ μέλε, my good sir!

μέλει, it concerns.

μελιτοῦττα (*sc.* μᾶζα), honey-cake. (μελιτόεις, -εσσα, -εν).

μέλλω, μελλήσω, ἐμέλλησα, I intend, am about to do; I hesitate.

μέν, *particle commonly used to contrast the word before it with another followed by δέ.*

μέντοι, *particle*, however.

μένω, μενῶ, ἔμεινα, I remain, await.

μέριμνα, -ης, ή, thought; *plur.*, high-thinking.

μέσος, -η, -ου, middle; 'by the waist' (*of a wrestling hold*).

μετά, *prep.* *c. gen.*, with; *c. acc.*, after; *c. dat.*, with.

μέτειμι, I will go among, associate with, return to (a point in discussion).

μετέωρος, -ον, raised from the ground, poised in the air, sublime.

μετεωροφάναξ, -ᾱκος, ό, meteorological humbug.

μέτριος, -α, -ον, moderate, reasonable; μετρίως, moderately, in due measure, pretty well.

μέτρον, -ου, τό, a measure, metre.

μή, *adv. of negation with imperatives, in conditional and final clauses, and with most infinitives.*

μηδαμοῦ, *adv.*, nowhere.

μηδαμῶς, *adv.*, by no means.

μηδέ, nor, not even.

μηδεῖς, μηδεμία, μηδέν, not even one, no one, nothing.

μήτε, neither, nor.

μηκέτι, no longer.

Μήλιος, -α, -ον, from the island of Melos, in the Aegean Sea.

μήν, *particle used to strengthen protestations, &c.*; καὶ μήν, and lo! ή μήν, after ὄμνυμι.

μήν, μηνός, ό, month.

μήπω, *adv.*, not yet.

μηχανή, -ης, ή, contrivance; μηχαναὶ καιναί, 'new mental artillery', 'machine-guns', 'maxims'.

μιαρός, -ά, -όν, blood-stained, villainous.

μικρός, -ά, -όν, small, trifling; κατὰ μικρόν, little by little, minutely.



Μίμας, -αντος, ὁ, a headland opposite Chios.

μιμέομαι, I imitate.

μιμνήσκω, I remind; μιμνήσκομαι, μνήσσομαι, ἐμνήσθην, μέμνημαι, I remember.

μισέω, I hate.

μισθός, -ου, ὁ, reward, fee.

μνᾶ, μνᾶς, ἡ, a mina, say, five pounds. [6 obols = drachma, 100 drachmae = mina, 60 minae = talent.]

μνημονικός, -ή, -όν, having a good memory.

μνήμων, -ον, mindful, having an excellent memory.

μόλις, *adv.*, scarcely, only just.

μόνος, -ης, -ον, alone; μόνον, *adv.*, only.

μουσοποιέω, I sing one's praise.

μυριάκις, *adv.*, ten thousand times.

μυρίος, -α, -ον, numberless; μύριοι = ten thousand.

Μυσός, -ή, -όν, Mysian.

μυστήρια, -ων, τά, mysteries (certain religious celebrations shrouded in mystery).

μῶν (μὴ οὖν), *generally in questions to which a neg. answer is expected.*

μωρία, -ας, ἡ, folly.

νεανίσκος, -ου, ὁ, a young man.

Νεῖλος, -ου, ὁ, the Nile.

νέος, -α, -ον, new, young.

Νέστωρ, -ορος, ὁ, Nestor, the veteran hero of the *Iliad*.

Νεφέλη, -ης, ἡ, Cloud.

νῆ, *particle of affirmation*, νὴ Δία, νὴ τοὺς θεοὺς, by Zeus! by heaven!

νικάω, I win a victory, I win the day.

νιφόεις, -εσσα, -εν, snowy.

νόημα, -ατος, τό, a thought, effort of the mind, plan.

νομίζω, -ιῶ, ἐνόμισα, I consider; νομίζεται, it is customary.

νόμισμα, -ατος, τό, custom, current coin.

νόμος, -ου, ὁ, law.

νόσος, -ου, ἡ, disease.

νοῦς, νοῦ, ὁ, mind, intelligence, idea; τὸν νοῦν προσέχειν, to give all one's attention to.

νύκτωρ, *adv.*, by night.

νύμφη, -ης, ἡ, nymph.

νῦν, νυνί, *adv.*, now.

νυν, *particle of inference*, then, so then.

νύξ, νυκτός, ἡ, night.

νύσσω, νύξω, ἔνυξα, I prick.

νῶν, *dat. dual of ἐγώ.*

Ξανθίας, -ου, ὁ, name of a slave.

Ξάνθιππος, -ου, ὁ, Xanthippos.

ξυγγενής, -ές, of the same kin; ξυγγενεῖς, kinsmen.

ξυγγίγνομαι, I associate with.

ξύλον, -ου, τό, a piece of wood, a perch.

ξυμβαίνω, -βήσομαι, -έβην, I come together; *frequently impersonal*, it is agreed.

ξύμβουλος, -ου, ὁ, an adviser.

ξύνιμι, -έσομαι, -ῆν, I live with, have dealings with.

ξυστίς, -ίδος, ἡ, a magnificent coat.

ὁ, ἡ, τό, *def. art.*, the; *with μέν and δέ it may be demonstrative.*

ὀβελίσκος, -ου, ὁ, a skewer.

ὀβολοσάτης, -ου, ὁ, a weigher of obols, usurer.

ὅδε, ἦδε, τόδε (ὀδί, ἦδί, τοδί), *demonstr. pron.*, this, the following.

ὁδός, -οῦ, ἡ, way, path, plan.

οἱ = sibi.

οἶδα, εἶσομαι, ᾔδην, I know.

οἷζυρός, *see* ᾠζυρός.

ὅθεν, *adv.*, whence.

οἰκέω, I dwell.  
οἰκία, -ας, ἡ, house.  
οἰκοθεν, *adv.*, from home, from the house.  
οἶκος, -ου, ὁ, house.  
οἶμοι, *exclamation of pain or grief, sometimes of surprise*, alas! oh dear! confound it!  
οἶνος, -ου, ὁ, wine.  
οἶσμαι (οἶμαι), οἶσσομαι, ᾤηθην, I think.  
οἶος, -α, -ον, *relative*, of what sort, how great; οἶον, *c. infn.*, What a thing it is to . . . οἶός τε εἰμί = I am such a person as to = I am able to . . .  
οἰωνός, -ου, ὁ, bird.  
ὀλίγος, -η, -ον, little, few; ὀλίγον, *sc.* χρόνον, a short time; ὀλίγον, but little.  
ὅλος, -η, -ον, whole, complete.  
Ὀλύμπιος, -ον, Olympian.  
Ὀλύμπος, -ου, ὁ, Olympus, a mountain on the frontier of Thessaly; the abode of the gods.  
ὄμβρος, -ου, ὁ, storm, shower.  
Ὅμηρος, -ου, ὁ, Homer.  
ὀμιλέω, I associate with, live among.  
ὀμίχλη, -ης, ἡ, mist.  
ὀμνυμι, ὀμοῦμαι, ὥμοσα, I swear.  
ὁμοίως, *adv.*, in like manner.  
ὁμολογέω, I hold the same language, I agree, admit.  
ὅμως, *conj.*, however, all the same.  
ὀνίνημι, ὀνήσω, ὤνησα, *aor. Mid.*  
ὠνάμην, I profit; ὄναιτ' ἄν, he would be all the better for . . .  
ὄνομα, -ατος, τό, name.  
ὄντως, *adv.*, really.  
ὅποσος, -η, -ον, *relative*, how many.  
ὁπότερος, -α, -ον, *relative*, which of two.

ὅπως, *adv.*, how; *conj.*, in order that; ὅπως μή, *with fut. indic.*, mind you don't . . .  
ὄραω, ὄψομαι, εἶδον, ἑώρακα, I see; ἰδού, ἰδέ, look! there you are!  
ὀρθῶς, *adv.*, rightly, really.  
ὄρμά, -ās, ἡ, onset.  
ὀρνίθειος, -α, -ον, of a bird.  
ὅς, ἡ, ὅ, *relative*, who, which; *the loc.* οὐ = where.  
ὅσος (ὅσοσπερ), -η, -ον, *relative*, how many, how much, how great.  
ὅσπερ, ἥπερ, ὅπερ, *a strengthened form of the rel.* ὅς, the very man who.  
ὅστις, ἥτις, ὅ τι, *relative*, who, whoever.  
ὅταν, when, whenever.  
ὅτε, *rel. adv.*, when.  
ὅτι, *conj.*, because, that.  
ὅτι, *form of ὅτι used in Comedy*, because, that; *sometimes in questions*, ὅτι τί δὴ, why so?  
οὐ, οὐκ, οὐχί, not, no.  
οὐδαμοῦ, *adv.*, nowhere.  
οὐδέ, nor, not even.  
οὐδεὶς, οὐδεμία, οὐδέν, no one, nothing; nothing to the purpose; οὐδέν, *as adv.*, in no wise.  
οὐδέποτε, nor ever, never.  
οὐδ' ὅτιοῦν (οὐδ' ὅστις οὖν, οὐδ' ὅτι οὖν), not at all, not the least bit in the world.  
οὐκουν, *adv.*, not then; οὐκοῦν, then.  
οὖν, *adv. of inference*, then.  
οὐνεκα, *rel. conj.*, for which purpose; because; *sometimes like ἔνεκα with gen.*; οὐνεκά γε ψυχῆς, as far as hardihood goes.  
οὐράνιος, -α, -ον, heavenly, of the sky.  
οὐτοί, indeed not (οὐ strengthened by particle τοί).

οὗτος (οὗτοσί), αὕτη, τοῦτο, this.  
οὕτως, οὕτως, οὕτωσί, *adv. from*  
οὗτος, in this way, thus.

ὀφείλω, I owe.

ὀφθαλμός, -οῦ, ὁ, eye.

ὀφρύς, -ύος, ἡ, brow, eyebrow.

παιδάριον, -ον, τό, a little boy, a mere child.

παιδευσίς, -εως, ἡ, education, culture.

παιδίον, -ον, τό, young child.

παιπάλῃ, -ης, ἡ, fine flour *or* meal; mealy-mouthed.

παῖς, παιδός, ὁ, child, son.

παίω, παίσω *or* παιήσω, I strike.

πάλαι, *adv.*, of old, for a long time.

παλαιοί, -ῶν, οἱ, the ancients, our ancestors.

πάλαιστρα, -ας, ἡ, palaestra, wrestling-school.

παλαμάομαι, I contrive cunningly, invent a cunning dodge.

πάλιν, *adv.*, again.

παμβασιλεία, -ας, ἡ, queen omnipotent.

παμπόνηρος, -ον, thoroughly knavish. ὦ παμπόνηρε, you scoundrel.

Πανδελέτειος, -ον, as knavish as Pandeletus.

πανουργέω, I play the scoundrel.

πάνυ, *adv.*, quite, altogether, very; *in answers*, quite so, certainly.

πάππος, -ου, ὁ, grandfather.

παρά, *prep. c. gen.*, from; *c. dat.*, by the side of; *c. acc.*, to the side of, along, contrary to.

παραδίδωμι, I hand over, put in the charge of.

παραινέω, -έσω, -ήνεσα, I advise.

παρακόπτω, I falsify; *aor. pass.*,

παρεκόπη, I was cheated.

παρανοέω, I think amiss, lose my wits.

παράνοια, -ας, ἡ, folly, madness.

πάρειμι, I am present; *πάρεστι*, there is an opportunity.

παρέχω, I furnish, supply.

Πάρνης, -ηθος, ἡ, a mountain in Attica.

πᾶς, πᾶσα, πᾶν, all, the whole, every.

πάσχω, πείσομαι, ἔπαθον, πέπονθα, I experience, am treated, suffer; τί πάσχεις; how are you getting on? τί παθοῦσαι; what has happened to them that . . . ?

πατήρ, πατρός, ὁ, father.

πατραλοίας, -α *or* -ου, *voc.* -οῖα, ὁ, one who strikes or kills his father.

πατρίς, -ίδος, ἡ, native land.

πατρῶς, -α, -ον, of *or* from one's father *or* fathers; ancestral.

πάττω, I sprinkle, cover with.

παύω, I stop, check; παῦε, do stop! παύομαι, I cease, leave off from.

παχύς, -εία, -ύ, thick, dull.

πείθω, πείσω, ἔπεισα, I persuade, convince; πείθομαι, πείσομαι, ἐπιθόμην, πέποιθα, I obey, comply with, rely on. πιθοῦ, listen to me!

πέμπτη, *sc.* ἡμέρα, the fifth day.

περί, *prep. c. gen.*, about, on account of; *c. dat.*, round about, for; *c. acc.*, about.

περιδίδωμι, I stake, wager.

περικαλύπτω, I cover all round, wrap up.

περιλείπομαι, -λειφθήσομαι, I am left remaining.

περίλεξις, -εως, ἡ, circumlocution, verbosity.

περιφρονέω, I speculate about.

περιφύω, -φύσω, -έφυσα, *transitive*; -έφην, *intrans.*, I make to adhere; I cling to.

Περσικαί (*sc.* ἐμβάδες), -ῶν, αἱ, Persian slippers.  
 πετάννυμι, πετάσω, ἐπέτασα, *perf. pass.*, πέπταμαι, I spread out.  
 πηρίδιον, -ον, τό, a little wallet.  
 πιέζω, I oppress, constrain.  
 πίπτω, πεσοῦμαι, ἔπεσον, πέπτωκα, I fall.  
 πιστεύω, I believe in, trust to.  
 πλάγιος, -α, -ον, aslant, on the flanks.  
 πλείστος, -η, -ον, *superl. of* πολὺς, very numerous.  
 πλείων, -ον, *comf. of* πολὺς, more; *neut. sing.* πλεῖν.  
 πληγή, -ῆς, ἡ, a blow.  
 πλὴν, *adv.* and *pref. c. gen.*, except.  
 πλήρης, -ες, full.  
 πλόκαμος, -ου, ὁ, curl, tress.  
 πνίγω, πνίξω, ἔπνιξα, I choke, stifle; ἐπνιγόμην τὰ σπλάγχνα, 'my heart was too full for words'.  
 πόθεν, *interrog. adv.*, whence? how?  
 ποιέω, I do, make, cause, represent, depict.  
 ποῖος, -α, -ον, of what kind? what? *often expresses scorn*, ποίους θεούς, gods indeed! You with your gods!  
 πολεμίζω, I fight my battles.  
 πόλις, -εως, ἡ, city.  
 πολὺς, πολλή, πολὺ, much, many; πολὺ γε, assuredly.  
 πολυτίμητος, -ον, highly honoured.  
 πονέω, I toil, endure hardship.  
 πονηρός, -ά, -όν, bad, good-for-nothing.  
 πόνος, -ου, ὁ, toil, labour, hardship.  
 Ποσειδῶν, -ῶνος, ὁ, Poseidon, brother of Zeus, god of the sea.  
 ποτιόμαι, I fly about, flutter;

ἡ ψυχὴ πεπόνηται, my heart is all a-flutter.  
 ποτέ, *enclitic particle*, at some time or other, at any time, ever.  
 πότερος, -α, -ον, which of the two; πότερον and πότερα, *as adv.*, at beginning of *interrog. sentences containing alternative propositions*, whether.  
 πότης, -ου, ὁ, drinker; πότης λύχνος, a lamp with such a thirst.  
 ποῦ, *interrog. adv.*, where?  
 πούς, ποδός, ὁ, foot.  
 πράγμα, -ατος, τό, a deed, act, thing, affair, trouble.  
 πράττω, πράξω, ἔπραξα, I achieve, bring about, manage; εἶ, κακῶς πράττω, I fare well or ill.  
 πρεσβύτερος, -ου, ὁ, old man.  
 πρημαίνω, I blow hard, am boisterous.  
 πρίαμαι, ἐπρίαμην, I buy.  
 προβάλλω, I propound, set as a problem; I throw a bone to a dog.  
 πρόσθλος, -ου, ὁ, a barrier, bulwark, shield of defence.  
 προδίδωμι, I betray.  
 προθύμως, *adv.*, zealously, vigorously.  
 προίημι, -ήσω, -ῆκα, I send on before, throw away, sacrifice.  
 προῖκα, *acc. of obsolete προῖξ, used as adv.*, as a free gift, gratis, 'I make them a present of it'.  
 πρόπολος, -ον, attending, ministering to; *as noun*, attendant, minister.  
 πρόσ, *pref. c. gen.*, from, at the hand of; πρὸς θεῶν, in heaven's name; *c. dat.*, in addition to, in the presence of;



*c. acc.*, to, against, with reference to.

*προσέρχομαι*, I approach.

*προσέχω*, I bring near, turn to, apply; *προσέχειν τὸν νοῦν*, to give all one's attention to.

*προσκατατίθημι*, I make a further deposit.

*προστίθημι*, I add.

*προσφέρω*, I bring up against, I bring to bear upon.

*πρόσωπον*, -ον, τό, face.

*πρότερος*, -α, -ον, former, in preference to; *πρότεροι*, a former generation.

*προχόη*, -ης, ἡ, mouth (of a river).

*πρόχους*, -οῦ, ἡ, ewer.

*πρυτανεία*, -ων, τά, a deposit made by each party in a lawsuit before the suit began.

*πρώτιστος*, -η, -ον, *poet. superl.* of *πρῶτος*, the very first.

*πρῶτος*, -η, -ον, first; *πρῶτον*, *πρῶτα*, used adverbially, first, to begin with.

*πτύσσω*, *πτύξω*, *ἔπτυξα*, I fold up; *πτύσσομαι*, *ἐπτυξάμην*, I wrap myself up in.

*πτωχεύω*, I go about as a beggar.

*πυνθάνομαι*, *πέιόσμαι*, *ἐπιθίμην*, *πέπυσμαι*, I learn by inquiry.

*πυρπολέω*, I waste with fire, gut (a building).

*πω*, *enclitic particle*, yet.

*πώποτε*, ever yet.

*πῶς*, *interrog. adv.*, how? *πως*, *enclitic adv.*, in any way, at all.

*ῥαδίως*, *adv.*, easily.

*ῥήμα*, -ατος, τό, a word.

*ῥημάτων*, -ον, τό, neat little phrase.

*ῥιγώω*, I shiver from cold.

*ῥίς*, *ῥινός*, ἡ, nose.

*ῥόδον*, -ον, τό, rose.

*ῥυθμός*, -οῦ, ὁ, measured movement, time, rhythm.

*σαντόν* (*σεαυτόν*), *reflexive of 2nd pers. sing.*, thyself.

*σαφῶς*, *adv.*, clearly, exactly.

*σελήνη*, -ης, ἡ, moon.

*σεμνός*, -η, -όν, august, revered, solemn.

*σιδάρεαι*, -ων, οἱ, Byzantine coins of iron.

*σιτέομαι*, I feed on.

*σκαίος*, -ά, -όν, on the left hand, left-handed, gauche, loutish.

*σκαλαθυρμάτιον*, -ου, τό, a pretty conceit.

*σκεπτομαι*, *ἐσκεψάμην*, I consider, see.

*σكىμπους*, -ποδος, ὁ, couch.

*σκόπελος*, -ου, ὁ, rocky headland.

*σκοπέω*, I look at, examine.

*σμινύη*, -ης, ἡ, mattock, pick.

*σός*, *σή*, *σόν*, *possess. pron. of 2nd pers. sing.*, thy, your.

*σοφία*, -ας, ἡ, wisdom, philosophy.

*σοφιστής*, -οῦ, ὁ, sophist, philosopher.

*σοφός*, -ή, -όν, wise, clever.

*σπένδω*, I pour a libation, make a drink-offering.

*σπλάγχνα*, -ων, τά, the inward parts, the heart.

*στάδιον*, -ον, τό, a fixed standard of length, a stade (about 200 yds.); *ἐκατὸν σταδίοισιν ἄριστον*, 'miles the best'.

*στατήρ*, -ῆρος, ὁ, stater (worth, perhaps, 20 drachmae, say 'a sovereign').

*στενολεσχέω*, I quibble.

*στερρός*, -ά, -άν, stubborn, unyielding, hardy.

*στέφανος*, -ου, ὁ, wreath.

*στραγγεύομαι*, I loiter, linger.

στρέπταιγλος, -α, -ον, whirling-bright.  
 Στρεψιάδης, -ου, ό, Strepsiades  
*—the meaning of the name can be gathered from the following verb.*  
 στρεψιδικέω, I pervert the right, take a tortuous path in law.  
 στρογγύλος, -η, -ον, round.  
 σύ, σοῦ, *pron. of the 2nd pers. sing.*, thou, you.  
 συγγινώσκω, -γνώσσομαι, -έγνω, -έγνωκα, I have a fellow-feeling, I make allowances for.  
 συγγνώμη, -ης, ή, fellow-feeling, consideration, pardon.  
 συγκόπτω, *perf. pass.* συγκέκομαι, I cut up, I thrash.  
 συλλαμβάνω, -λήψομαι, -έλαβον, I take with me.  
 συνταράσσω, I confound, upset utterly.  
 σφόδρα, *adv.*, very, out and out.  
 σφραγιδ-ονυχ-αργο-κομήτης, -ου, ό, a comic name for an 'affected fellow' or 'toff', lit. 'a beringed, manicured, long-haired idler'.  
 σφῶν, *gen. dual of σύ*, you two.  
 σχάζω, ἔσχασα, I let go, let fly.  
 σχέτλιος, -α, -ον, poor wretch, unfortunate.  
 σῶζω, I save, preserve.  
 Σωκράτης, -ους, ό, Socrates (470-399 B.C.), the chief character in the dialogues of Plato; accused of innovation in religion and condemned to death.  
 Σωκρατίδιον, *comic diminutive*, my darling Socrates.  
 σῶμα, -ατος, τό, body.  
 σωτήρ, -ήρως, ό, ή, saviour, deliverer.  
 σωφρονέω, I practise self-control.

ταλαίπωρος, -ον, long-suffering; τὸ ταλαίπωρον, hardihood.  
 τάλας, τάλαινα, τάλαν, wretched; οἴμοι τάλας, oh dear, oh dear!  
 τᾶν, ὦ τᾶν, a form of address, my good sir.  
 τᾶρα = τοι ἄρα, it seems then.  
 ταῦρος, -ου, ό, bull.  
 τάχα, *adv.*, quickly; perhaps.  
 ταχέως, *adv.*, quickly.  
 τέγος, -ους, τό, roof.  
 τέθριππον, *sc.* ἄρμα, a four-horsed chariot, a chariot team.  
 τειχομαχέω, I attack walls, I use my maxim-guns.  
 τέκνον, -ου, τό, child, son.  
 τελευταίος, -α, -ον, last; τὸ τελευταίον, in the end.  
 τελέω, τελέσω, ἐτέλεσα, I end, accomplish; οἱ τελούμενοι, those who are being initiated.  
 τέμαχος, -ους, τό, a slice of salt-fish.  
 τερατεία, -ας, ή, working of wonders, jugglery.  
 τετράμετρον, -ου, τό, the tetrameter, the four-foot measure.  
 τετράπουν, -ποδος, τό, a quadruped.  
 τετράς, -άδος, ή, the fourth day (before νομηνία).  
 τέφρα, -ας, ή, ashes.  
 τέχνη, -ης, ή, art, craft; πάση τέχνῃ, by every possible means.  
 τέως, *adv.*, for a time.  
 Τήλεφος, -ου, ό, king of Mysia, who wandered as a beggar, hero of one of Euripides' plays.  
 τηλικούτος, -αύτη, -ούτων, strengthened τηλικουτοσί, of such an age, a man of your age!  
 τηλοῦ, *adv.*, afar.  
 τήμερον, *adv.*, to-day.

τηρέω, I keep close watch upon.  
τίθημι, θήσω, ἔθηκα, I place,  
make (a deposit), enact (a  
law).

τιμάω, I honour.

τίς, τί, *interrog. pron.*, who?  
what?

τις, *indef. pron.*, any one, some  
one, a; τι, somewhat.

τοίνυν, therefore, then.

τοιούτος, -αὕτη, -οὔτο or -οὔτον,  
such, so great.

τοιχωρύχος, -ου, ὁ, burglar.

τόκος, -ου, ὁ, offspring; the  
offspring of money, interest;  
τόκοι τόκων, compound in-  
terest.

τοσοῦτος, -αὕτη, -οὔτο or -οὔτον,  
so great, so much; ἐς τοσοῦ-  
τον, to such a pitch.

τότε, *adv.*, at that time.

τράγος, -ου, ὁ, he-goat.

τράπεζα, -ης, ἡ, table.

τρεῖς, τρία, *num. adj.*, three.

τρέφω, θρέψω, ἔθρεψα, I nurture,  
rear, keep.

τρέχω, δραμοῦμαι, ἔδραμον, I run.

τρίμετρον, -ου, τό, three-foot  
measure.

τρίμμα, -ατος, τό, a practised  
knave.

τρίτος, -η, -ον, *ordinal*, third;  
τρίτη, *sc.* ἡμέρα.

τριώβολον, -ου, τό, a three-obol-  
piece, a day's pay for a jury-  
man.

τρόπος, -ου, ὁ, way, manner,  
habits, character.

Τροφώνιος, -ου, ὁ, Trophonius.  
Τροφωνίου (ἄντρον), a famous  
cavern in Boeotia.

τροσιβίος, -ον, life-wearying,  
'making life a burden to me'.

τρώγω, I nibble, munch.

τυγχάνω, τεύξομαι, ἔτυχον, I  
light upon, get (*c. gen.*);  
with *partic.*, I happen to...

τύπτω, I strike, beat.

Τυφώς, -ῶ, ὁ, Typhoeus or Ty-  
phos, a giant; *his burial*  
*under Aetna was supposed*  
*to account for eruptions.*

ὕβριζω, I treat despitefully,  
outrage.

ὕγρός, -ά, -όν, moist, watery.

ὕδωρ, -ατος, τό, water, rain.

υἱός, -οῦ, ὁ, son.

ὕμεῖς, *pron. 2nd pers. pl.*, ye,  
you.

ὕπακούω, hear, hearken to.

ὑπέρ, *prep. c. gen.*, over, in de-  
fence of, instead of; *c. acc.*,  
beyond, exceeding, contrary  
to.

ὑπέρτονος, -ον, strained to the  
utmost, at concert pitch.

ὕπερφρονέω, I despise.

ὕπερφυής, -ές, marvellous,  
super-excellent.

ὑπό, *prep. c. gen.*, from under,  
by; *c. dat.*, under, subject to,  
*c. acc.*, under, about (of  
time).

ὑπολύω, I unfasten, take off.

ὑπόχρεως, -ων, in debt.

ὕφαιρέομαι, -ειλόμην, I neatly  
purloin, appropriate.

ὕφαρπάζω, I snatch and  
swallow.

φαίνω, φανῶ, ἔφηναι, I make to  
appear, expound; φαίνομαι,  
φανοῦμαι, ἐφάνην, I appear.

φανερῶς, *adv.*, clearly.

φαρμακίς, -ίδος, ἡ, witch.

φάσκω, ἔφασκον (*used as im-  
perf. of φημί*), say, maintain.

Φειδιππίδης, -ου, ὁ, Pheidip-  
pides.

Φειδιππίδιον, a comic dim. of  
the above, my darling Phei-  
dippides!

Φειδωνίδης, -ου, ὁ, Pheidonides.

Φελλεύς, -έως, ὁ, name of a  
rocky district in Attica.

φέρω, οἶσω, ἡνεγκαι *and* ἡνεγκον, I bear; φέρε, come now!  
 φέρομαι, I am carried off as plunder, harried.  
 φημί, φήσω, ἔφην, I say.  
 φθέγγομαι, φθέγξομαι, ἐφθεγγάμην, I utter a sound.  
 φθέγμα, -ατος, τό, voice, utterance.  
 φιλέω, I love.  
 φίλος, -η, -ον, friendly, dear; *superl.*, φίλτατος.  
 φλαῦρος, -α, -ον, indifferent, disparaging; οὐδὲν φλαῦρον, nothing to matter.  
 φλόξ, φλογός, ἡ, flame.  
 φοιτάω, I go to and fro (*as one goes to school*), I resort (to a teacher).  
 φράζω, I point out, show, state clearly.  
 φρήν, φρενός, ἡ, mind, thought, intellect.  
 φρίσσω, ἐφριξα, πέφρικα, I shiver, shudder.  
 φρονέω, I think; εὖ φρονέω, I am in my senses; φρονεῖς ἀρχαῖκά, 'you have ante-diluvian ideas'.  
 φροντίζω, I think, cogitate, am wrapt in thought.  
 φροντίς, -ίδος, ἡ, thought, subject of meditation.  
 φροντιστήριον, -ον, τό, Thinking-School.  
 φροντιστής, -οῦ, ὁ, a deep thinker.  
 φύσις, -εως, ἡ, nature, natural powers, bent.  
 φύω, φύσω, ἔφυσα (*transit.*), ἔφυν, πέφυκα (*intrans.*), I produce, bring into being; I am born, I am by nature.  
 φωράω, I search for a thief: φωράσων, as a detective.  
 φῶς (φάος), φωτός, τέ, the light of day.

Χαιρέφῶν, -ῶντος, ὁ, Chaerephon.  
 χαίρω, χαίρήσω, *aor. pass.*, ἐχάρην, I rejoice: χαίρω ἀκούων, I like to hear.  
 Χάος, -ους, τό, Chaos, Space.  
 Χάριππος, -ου, ὁ, Charippos.  
 χεῖρ, χειρός *and* χερός, ἡ, hand.  
 χίλιοι, -αι, -α, *num. adj.*, a thousand.  
 χιονόβλητος, -ον, snow-buffed.  
 χοῦς, χοός, ὁ, ἡ, a liquid measure, say, a gallon.  
 χολάω, I suffer from black bile, I am a lunatic.  
 χορεύω, I dance, take part in the chorus; κεχόρευται ἡμῖν, 'we have played our part'.  
 χορός, -οῦ, ὁ, choral dance.  
 χρῆ, χρήσει, ἐχρήν *or* χρήν, it behoves, one should...  
 χρῆμα, -ατος, τό, a thing, matter; τί χρῆμα πάσχεις, 'what's the matter with you?' *plur.*, wealth.  
 χρήστης, -ου, ὁ, creditor, dun.  
 χρηστός, -ῆς, -όν, good of its kind, serviceable, useful.  
 χρόνος, -ου, ὁ, time.  
 χρύσεος, -α, -ον, χρυσοῦς, -ῆς, -όν, golden.  
 χωρέω, χωρήσομαι, I go, move; *transit.*, I contain.  
 χωρίον, -ου, τό, place, spot.

ψαρός, -αί, -όν, dappie-gray.  
 ψέγω, I blame.  
 ψεύδομαι, ψεύσομαι, ἐψεύσάμην, I deceive, take in, play one false.  
 ψήφισμα, -ατος, τό, a measure in the House; ψήφισμα γράφειν, to propose a measure.  
 ψίλλα, -ης, ἡ, flea.  
 ψυχή, -ῆς, ἡ, soul, spirit, heart.  
 ψυχρός, -αί, -όν, cold.



ψύχω, *aor. pass. ἐψύχην*, I cool.

ὦ, *with voc., mark of address* ;  
ὦ, *exclamation expressing surprise, pain, joy.*

ῥυπός, -ά, -όν, pitiable ; ῥυπέ, my poor friend !

Ἰκεανός, -οῦ, ó, son of Uranus and Gaia, god of the ocean.

ᾤμοι, *exclamation*, ah me !

ἀνέομαι, I buy.

ὥς, *adv.*, as, how, when ; *with*

*superl. adv. or adj. (the appropriate part of δύναμις being expressed or understood)*, as [quickly] as possible ; *with fut. partic. it expresses intention.*

ὥς, *conj.*, in order that, that.

ὥς, *prep. c. acc.*, with a person as object, to.

ὥσπερ, *adv.*, just as.

ὥστε, *conj.*, so as to, so that ; *adv.*, as.

ὠφελέω, I help, assist, benefit.

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